

U&Lc

Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ CE \$ % £ ! ? () []

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY THE INTERNATIONAL TYPEFACE CORPORATION, VOLUME ONE, NUMBER TWO 1974

This Issue

Editorial and ITC Look Alikes

Editorial by Aaron Burns on the continuing plight of the typeface designer, whose unprotected work will be copied and sold against his will and without his permission.

What's New from ITC

Preview showing of the newest in typeface designs: **Text**, **Korinna**, and **Serif Gothic** — now being offered through ITC subscribers.

The ABC's of Illustration

U&Lc invited 26 famed illustrators to take a letter from A to Z and see what they would do with it. Result? Look at the illustrations and feast your eyes on some highly creative letterforms being put into alphabetic action.

The Story of "O"

How do you make something out of nothing? Designer Herb Lubalin does just that — and often. In this issue, he demonstrates a variety of his own designs that include his very first "O" he ever created.

The Faith of Graffiti

In the past few years, anyone living in New York City has been bombarded with the youth-cult-inspired phenomenon of graffiti — that unique "art form" screaming for enough space on a unilinear subway line. A couple of surprising fellows have combined sophisticated design and photography with the naivete of graffiti art in this text by Norman Mailer.

SoundSpel

Rondthaler writes of a computerized system of phonetic simplification which transliterates our present language into a phonetic rendering that makes possible reading without further training for the literate, and minimal training for the illiterate.

Student Typographics

According to Herb Lubalin: "The best 0 through 9 I've ever seen."

The Good Old Saturday Evening Post

As a time B.T. (Before Television) when middle-class Americans spent their free time — believe it or not — reading. For a nostalgic look at "the way we were" U&Lc presents words, ads, illustrations, from the July 6, 1901 issue of The Saturday Evening Post.

Something for Everybody

Matrices, aphorisms, cartoons, comparisons (French and U.S. tax forms), and you name it.

Why Best with Letters

A regular U&Lc feature. Four outstanding designers offer their one "best" piece of typographic art along with personal commentary.

Wonderful Wonderful Copenhagen

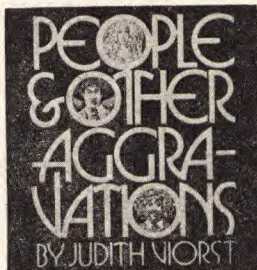
Letterforms, Signs, and Symbols are dynamic means of communication and as such perform a vital social function. This theme and others were discussed at the 16th A. TYP. I. Congress.

Letters to the Editor

Amblushingly, a compilation of just a fistful of encomiums, elegiacs, and plain old-fashioned pats on the back that have come to U&Lc on the heels of our first issue from all parts of the globe.



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PAGE 8



PAGE 10



PAGE 15



PAGE 16



PAGE 18



PAGE 20

"Whatever liberates our spirit without giving us self control is disastrous." ... Goethe

It was in this spirit that the 16th A.TYP.I. (L'Association Typographique Internationale) Congress met in Copenhagen to ponder "Education in Letterforms," an issue of considerable concern in this age of rapid technological and social change.

A Proposition for Education in Letterforms & Handwriting

By Wim Crowwel

Letterforms are like a strand of personal expression, intertwined with other strands of creative education. Old criteria of good form, beauty, taste, no longer apply. In the absence of basic standards, new teaching methods are called for. Mr. Crowwel has specific suggestions.

Lettering and Society

By Nicolette Gray

Mrs. Gray notes the variety among people, everyday situations and moods, and feels that a wide range of letterforms is needed to best meet the communication needs of the wide range of messages and message situations and to contribute to a more lively environment.

The Interdependence of Technique and Typography

By Max Caflisch

Here's how tools, technologies and materials have shaped letters, taking note of such varied influences as the broad quill pen, the pointed pen, the 48x48 grid of Louis XIV, the development of calendered paper, the Jacquard loom, and more — right through today's CRTs and OCRs.

Technical Training for Technicians and Typographers

By Adrian Frutiger

A thoughtful look at such stresses and strains as those among new technologies and old design concepts, the emphasis on legibility in text typesetting and the treatment of display lettering as illustration, and the limits but expanding capabilities of reading machines.

Type in Our Environment

By Armin Hofmann

The alphabet may be on its way out. The modular system of combining phonetic symbols to make visual sense is becoming too awkward, too slow, too limiting. Film has freed the written word to become as adaptable as speech. This is a challenge for tomorrow's designers.

Education and Training in Letterforms

By Gunter Gerhard Lange

There is a clash between the classical, calligraphic and historical approach to teaching letterforms and the impatience of today's students. Specific approaches and a contemporary curriculum are recommended. The need for public appreciation of letterforms is also discussed.

The Rules of the Game

By FHK Henrion

Design is a rule-guided problem-solving activity. In designing alphabets, first state the objective, then analyze the situation, list requirements and criteria and then sequence the list for action. Rules help define problems, help solve them and make many solutions possible.

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
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 MARK JOHNSON, ART & PRODUCTION EDITOR
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 A JOINTLY OWNED SUBSIDIARY OF
 PHOTO LETTERING, INC. AND LUBALIN, BURNS & CO., INC.
 APPLICATION TO MAIL AT CONTROLLED CIRCULATION
 RATES IS PENDING AT NEW YORK, NEW YORK

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Editorial:

As easily surmised from the first issue, U&lc is a vehicle for presenting ITC's newest typefaces "at work." Some ITC typefaces are introduced for the first time; others are repeated in different sizes and layouts. It is our hope that specifiers and users of typography will thus have an opportunity to see how these new designs look in a greater variety of formats than a type specimen booklet permits.

ITC typefaces are becoming more and more popular throughout the world. Their popularity is due both to the artistry of the type-designers who created these faces and to their acceptance by the world typographic arts community.

The typographic community, however, needs to be reminded of the continuing plight of the typeface designer, whose unprotected work is still copied and sold—against his will and without his permission.

The World Treaty on Intellectual Properties, held in June 1973 in Vienna, has brought us one step closer to the end of this practice of unauthorized copying and its long overdue demise.

But until the time when international copyright protection of typeface designs is enacted into law, organizations such as ITC together with the manufacturers on this page, who constitute ITC Subscribers, provide fair compensation to ITC designers for their creative efforts.

ITC lists these manufacturers in order to state publicly that they—and only they—are licensed to manufacture and offer ITC typefaces for sale. The ITC license mark on their products is your guarantee that the designer's work is honored and paid for—and that your purchase of these "licensed" products is your assurance that the designer will receive his royalties.

Check your supplier to see that he is purchasing ITC typefaces from one of these Subscribers.

The Editors

THIS EDITORIAL WAS SET IN TIFFANY



ADDRESSOGRAPH MULTIGRAPH CORPORATION / VARIITYPER DIVISION

PHOTOTYPESETTERS AND PHOTOLETTERING SYSTEMS

ALPHATYPE CORPORATION

ALPHATYPE PHOTOTYPESETTING SYSTEMS

AMERICAN TYPE FOUNDERS CO., INC.

TYPE DIVISION

ARTYPE, INC.

DRY TRANSFER LETTERS

H. BERTHOLD AG

DIATYPE, DIATRONIC, STAROMAT, STARSETTOGRAPH, SUPERSTAR

DR. BÖGER PHOTOSATZ GMBH

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CELLO-TAK MFG., INC.

DRY TRANSFER LETTERS

CHARTPAK

DRY TRANSFER LETTERS

COMPUGRAPHIC CORPORATION

PHOTO TEXT AND DISPLAY COMPOSITION SYSTEMS

DEANS GEOGRAPHICS LTD.

DRY TRANSFER LETTERS

DYMO BELGIUM N.V.

VISUAL SYSTEMS DIVISION

FACSIMILE FONTS

FILM BANDS FOR STAROMAT, STARSETTOGRAPH, 2" FILM FONTS

FILMOTYPE

FILM FONTS

HARRIS CORPORATION

HARRIS COMPOSITION SYSTEMS

DIVISION

FOTOTRONIC TXT, FOTOTRONIC 1200, FOTOTRONIC 600

LETRASET INTERNATIONAL LTD.

DRY TRANSFER LETTERS

MECANORMA

DRY TRANSFER LETTERS

MERGENTHALER LINO TYPE COMPANY

LINOFILM, LINO TRON, VIP

MGD GRAPHIC SYSTEMS

ROCKWELL INTERNATIONAL

INFORMATION PRODUCTS DIVISION

3M COMPANY—MAGNETIC

AUDIO/VIDEO PRODUCTS DIVISION

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COMPOSITOR

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VISUAL GRAPHICS CORPORATION

MANUFACTURER OF PHOTO TYPOSITOR®

AND ORIGINAL TYPOSITOR FILM FONTS

ZIPATONE INC.

(FORMERLY PARA-TONE INC.),

DRY TRANSFER LETTERS

ITC LOOK ALIKES



Webster's Third International Dictionary defines "piracy" as "any unauthorized appropriation and reproduction of another's production, invention or conception; literary or artistic theft." Pictured above Gerry Gersten's drawing of a newsboy from the front cover of our first issue of "U&lc." (Copyright 1973). Below is bald and direct swipe.

Why they bothered to rework the drawing, when a simple photostatic of the original would have produced better results, we don't know. What we do know is that this is a flagrant example of plagiarism—or, to put it less politely—downright theft—a condition which unfortunately continues to plague the graphic arts profession. If there is a compensating factor to this dismal activity, it's that the original artist (Gersten) doesn't lose financially from this sort of deviousness. Beyond that, some of us actually enjoy the show of recognition bestowed on us by these swipers who evidently are impressed with the excellence of our graphics and dubious about their own.



THIS EDITORIAL WAS SET IN KORINNA

What's New from ITC?

Newtext, Korinna, and Serif Gothic are new from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale Newtext, Korinna, and Serif Gothic and all other ITC typefaces shown in this issue. This mark is your guarantee of authenticity.



NEWTEXT

DESIGN PATENT PENDING

ay Baker's Newtext* is more than a well designed, strikingly legible typeface. It tops these attributes in a very important way: Newtext is a major space saver. Baker's search for a space-saving device has uncovered a winner—vertical economy. Into this winner he has built every design refinement that could sharpen its usefulness. The expanded shapes give the letters a generous feeling of legibility, and the economical vertical set adds more lines to the page. For example, a letter with a 9 point width and legibility "feel" sets successfully on an 8 point body. The clarity of ITC Newtext is a valuable asset where photographic reductions to 4 or even 3 point are required. The wide proportions and reliable serifs assure readability of incidental material in packaging where extremely small sizes are needed. This is achieved without loss of graphic ambience.

NEWTEXT IS PRESENTLY AVAILABLE IN BOOK, REGULAR, REGULAR ITALIC AND DEMI. LIGHT, LIGHT ITALIC, BOOK ITALIC AND DEMI ITALIC ARE IN PREPARATION.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
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wxyz!>?\$¢^{REGULAR} ABCDEFGHIJKLMNOPQRS
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KORINNA

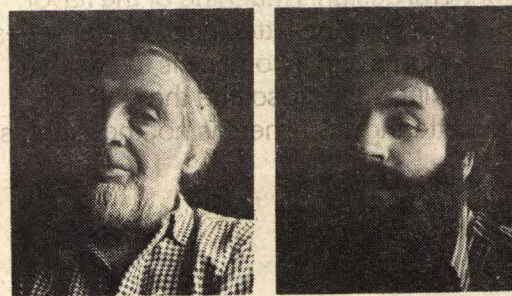
The vigorous design of Korinna has brought this letter out of obscurity and tosses it directly into the typographic limelight. Rarely has a revival been so perfectly in tune with the contemporary scene. The original drawings for Korinna were executed at H. Berthold AG in 1904, as was the first cutting. ITC recognizes Berthold as the originator, and compensates the foundry for use of the name and general design. Enriching of the flavor and augmenting the letter into a useful series of four weights and an outline is the work of Ed Benguiat, Vic Caruso and the staff of Photo-Lettering, Inc. There is not the slightest doubt that Korinna's second debut will far outshine her first, for here is an enchanting lady who, at seventy, is younger than ever.

berthold
fototype

KORINNA ABCDEFGHIJKLMNOPQRSTUVWXYZOËØÆ12345
67890&abccdeefghijklmnopqrstuvwxyzœß!?!%(*\$¢
BOLD ABCDEFGHIJKLMNOPQRSTUVWXYZOËØ123456
7890&abccdeefghijklmnopqrstuvwxyzœæß!?!%(\$¢
EXTRA BOLD ABCDEFGHIJKLMNOPQRSTUVWXYZOËØÆ1
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ß!?!%(\$¢) HEAVY ABCDEFGHIJKLMNOPQR
STUUVW
XYZOËØ1234567890&abccdeefghijklmnopq
rstuvwxyzß!?!%(\$¢) OUTLINE ABCDEFGHIJKLMNOPQ
RSTUUVWXYZOËØÆ1234567890&abccd
eefghijklmnopqrstuvwxyzœøæß!?!%(\$¢)

SERIF GOTHIC

Serif Gothic is an original typeface designed by Herb Lubalin and Antonio Gargano for International Typeface Corporation. Originally designed in two weights, Regular and Bold, the success of these first two weights inspired the creation of four additional weights, Light, Extra Bold, Heavy, and Black. All six weights are available as text and display typefaces in photographic composition as well as for use as dry transfer letters. The outstanding features of the ITC Serif Gothic series are their uniquely designed serifs which combine gothic simplicity together with traditional serif elegance.

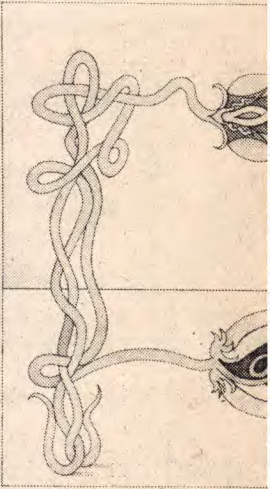


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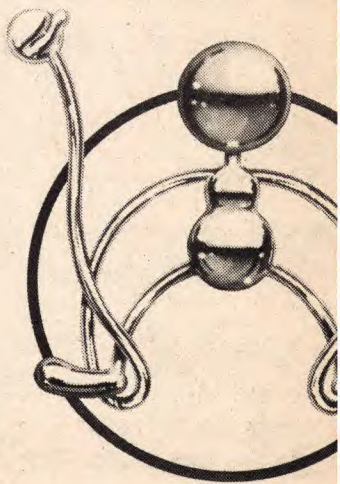
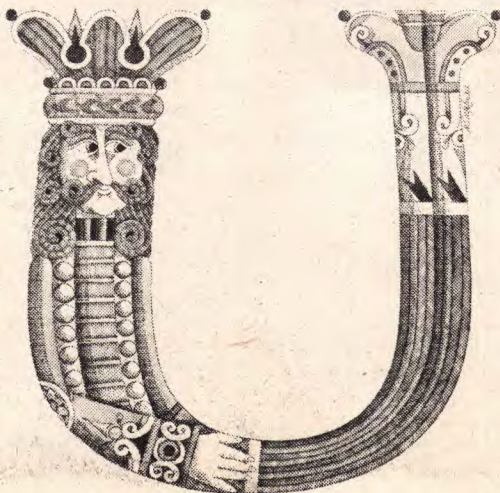
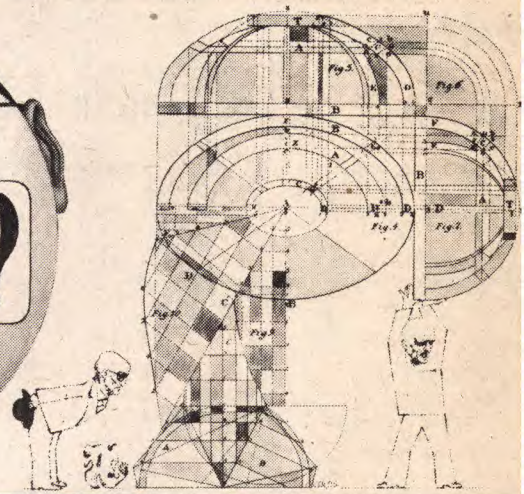
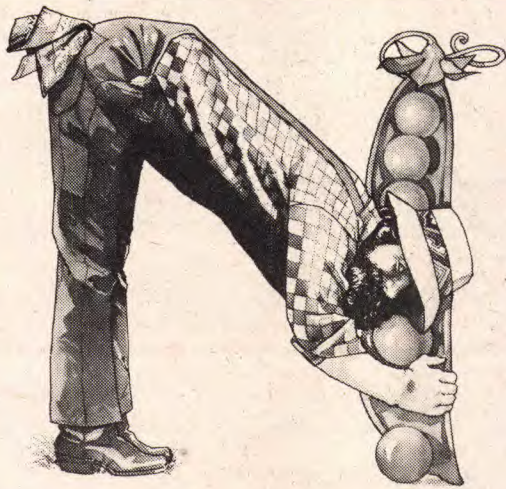
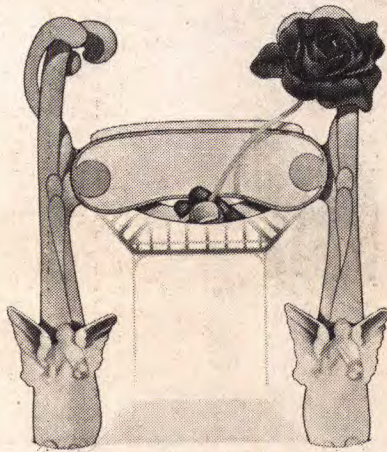
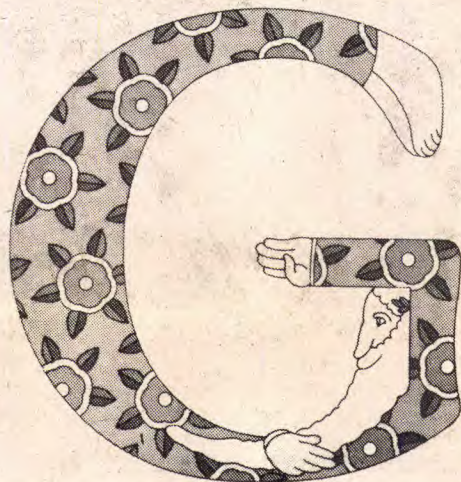
ASK 26 FAMOUS ILLUSTRATORS EACH TO DESIGN AND ILLUSTRATE ONE LETTER OF THE ROMAN ALPHABET AND WHAT HAVE YOU GOT? A NEW ALPHABET CALLED "SCHIZOPHRENIC OBTUSE." YOU'VE ALSO GOT AN ART DIRECTOR WHO, FOR THE FIRST TIME IN THE HISTORY OF THE GRAPHIC ARTS, HAS SUBMITTED TO GROUP THERAPY WITHOUT PAYING FOR IT... AND IS PRESENTLY SUFFERING THE PSYCHOLOGICAL CONSEQUENCES.

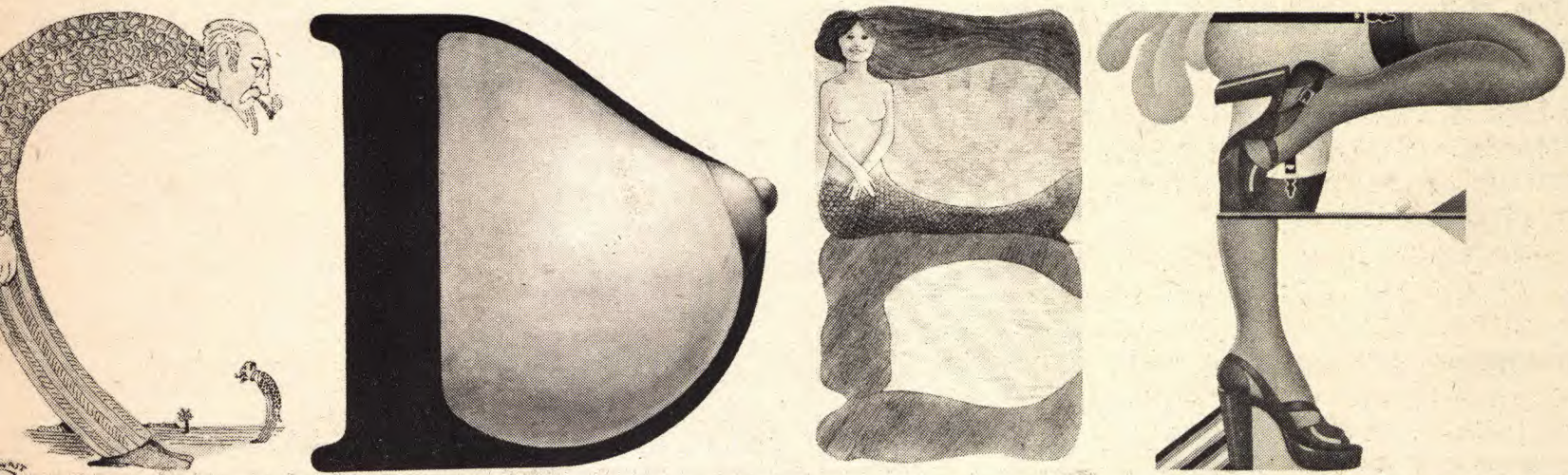
THIS AMAZING ARRAY OF LETTERS, WHICH REPRESENTS THE CONGLOMERATE TALENTS OF A GROUP OF ARTISTS WHOSE PERSONALITIES ARE AS DIVERSE AS THE 26 LETTERS THEY'VE ILLUSTRATED, LENDS GRAPHIC TESTIMONY TO AN OBSERVATION MADE IN OUR PREVIOUS ISSUE THAT TYPE FORMS SINK INTO OBSCURITY WHEN COMPARED TO THE HUMAN FORM.

THIS ALPHABET WILL BE PUBLISHED IN FULL COLOR, IN BOTH HARD COVER & PAPERBACK, WITH TEXT BY JUDITH VIORST, ONE OF AMERICA'S LEADING HUMOROUS WRITERS, AND DESIGNED BY HERB LUBALIN, WHO, AT THIS POINT IN TIME, IS ONE OF AMERICA'S LEAST HUMOROUS GRAPHIC DESIGNERS.

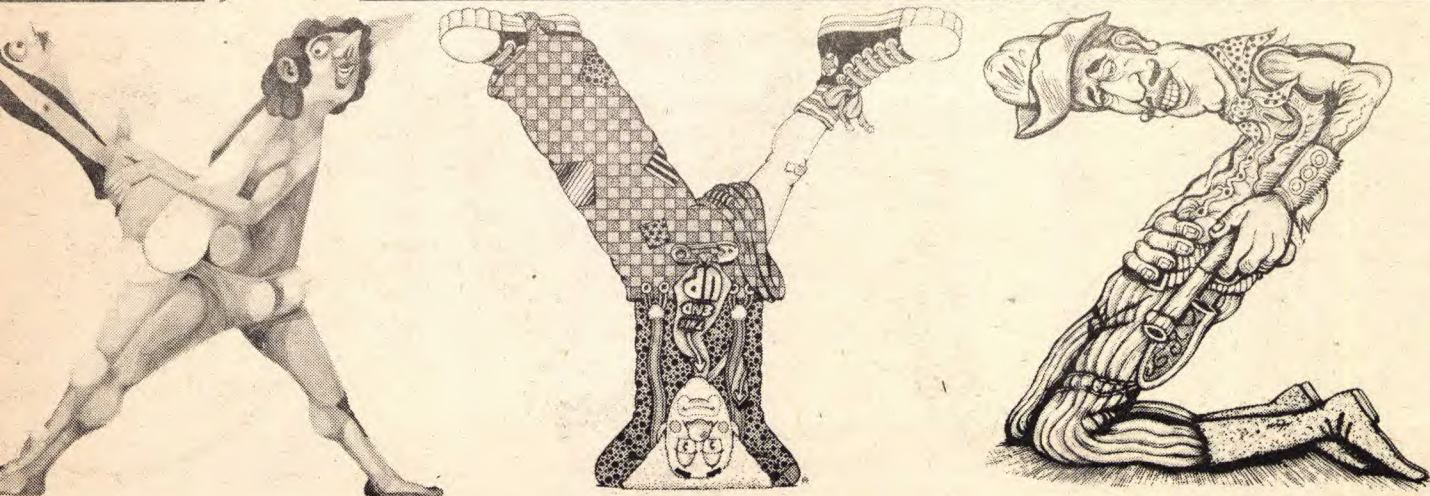
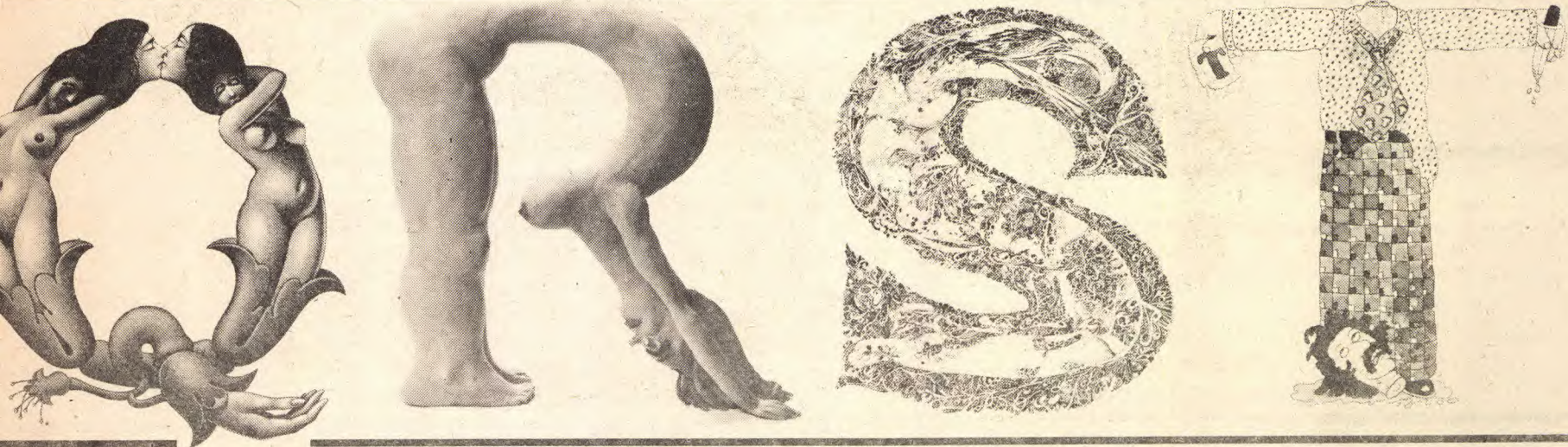


(A) ALBERT WALKER
 (B) BARBARA HENNING
 (C) SEYMOUR CHWAST
 (D) DICK HESTER
 (E) CHARLES SLAGWATER
 (F) WILSON MCLAN
 (G) MILTON GLASER





- (A) STAN MACK
- (B) BARBARA NESSIM
- (C) SEYMOUR CHWAST
- (D) DICK HESS
- (E) CHARLES SLACKMAN
- (F) WILSON McLEAN
- (G) MILTON GLASER
- (H) BOB ALCORN
- (I) GIL STONE
- (J) DOUG JOHNSON
- (K) GERRY GERSTEN
- (L) JIM McMULLEN
- (M) MARIE MICHAL



- (N) NORMAN GREEN
- (O) ROY CARRUTHERS
- (P) FRANCOIS COLOS
- (Q) ROGER HANE
- (R) BOB GROSSMAN
- (S) JIM SPANFELLER
- (T) SIMMS TABACK
- (U) MURRAY TINKELMAN
- (V) HEATHER COOPER
- (W) CHARLIE WHITE
- (X) JEROME SNYDER
- (Y) MARVIN MATTESON
- (Z) JAMES GRASHOW

It's Tops.

The Story of "O" (Among Other Characters)

THANKS!

Gentlemen,

Last week I glimpsed at an issue of "U&LC." Bravo!

Would it be possible to mail me a copy and to include my name on your mailing list for any future mailings that you plan?

A publication of this sort has long been awaited in the art field and I'm sure it will prove invaluable to me in my duties as Art Director.

Thank you for your consideration,

Al Camasto
Arizona State University

Dear Mr. Lubalin:

That's an enjoyable and even informative first issue you have produced, with a satisfactory helping of meat (such as Burns' pertinent comments on piracy) and some flavorful sauce (the graphics).

Ernie Smith's humor slid off into cuteness once or twice, and an extra point of leading might have "uncrowded" a number of paragraphs, but that's the only area of quibbling I believe could be found with the project. You've started a "trade" journal that should be interesting—and attractive—to many folks outside the world of typesetting.

I'd like to see more of U&LC. Would you let me know what subscription arrangements you're making?

Thank you... and best wishes for the newborn publication!

Sincerely,

Robert A. Wilson, Jr.
Audience

Dear Mr. Lubalin:

I've just had a chance to take a good look at the first issue of U&LC, and I was very pleased by what I saw. The fact that you've all put a great deal of work into the publication is obvious, and I wish you all the success possible.

Sincerely,

Charlie Downs
Art Director
Public Relation/Advertising
Kaiser Aetna

Dear Aaron, Ed, Herb:

Just a note to say what a wonderful job all you people did on the "U&LC"!

It is absolutely beautiful in content, thought, and design.

I wish you and the publication every success. It fills a design and communication void long overdue in our field. Please—keep it up!

Sincerely,

Bob Greenwell
NBC

Dear International Typeface Corporation,

The faculty members at New York City Community College were very impressed with the first publication of "U&LC." We were glad to learn from a telephone conversation that it would be possible to receive several copies for the large typographical design classes at the college.

There are close to twenty faculty members in our art and advertising design department and I am enclosing only those faculty members who teach typography and have expressed an interest in the paper.

Thank you very much, "U&LC" will reach hundreds of students.

Tom Chibbaro
Sid Sasson
Bob Holden
Bill Sealy

Anne Namm
Adjunct Lecturer
New York City Community College

U&LC is a clean newspaper.

I want to make it perfectly clear that, in spite of my "reputation" as a designer of erotic magazines, this article has no significance as a psycho-analytical exploration of the sexual implications of my involvement with the letter "O."

It is meant to document how a designer can make something out of nothing. Zero. "O."

I owe (no pun intended) my financial status and my reputation to the "O," and other assorted characters.

It all started 100 years ago when I was 20. (I've picked these good round numbers because they symbolize my preoccupation, not because they indicate my age, now conveniently concealed behind a grey beard.) I was a struggling senior at the Cooper Union, trying to find a graphic direction which would instantly establish me as the world's greatest designer and get me rich quick.

A call for entries from the McCandlish outdoor advertising competition came to my attention. I entered the contest, hoping to win a prize along with the ensuing publicity a "winner" deserves.

I won first prize in the student category with a poster for Hires Root Beer. The sparkling, persuasively original copy line was: "It's tops." The graphics displayed this headline in the sky with the Hires bottle top situated in the "O" of the word "tops." Get it? (Exhibit A). Evidently, the judges got it. And I got \$25.00 plus the enthusiastic handclasp of my graphic design instructor.

Spurred on, I decided to become the first designer to not only fill the "O" with every conceivable round graphic symbol, but to exploit the characteristics of all the letters of the alphabet with the goal to replace them, whenever the occasion arose, with a symbol reflecting the nature of the character. Ultimately, I hoped to create a new graphic language, replacing the roman alphabet, which would eliminate all language barriers and, thus, enhance communications among all the peoples of the world and, thus, create everlasting peace and harmony.

So be it.

I bided my time waiting for the opportunity to exploit my theory. Nothing significant happened for

seven years, which is a long time between filling "O's."

Then, in 1947, I was working on an ad for CIBA on a product called Pyribenzamine Expectorant, for the relief of cough symptoms, through Sudler & Hennessey, a well-respected pharmaceutical ad agency. The copy, again sparkling and provocative, said "Break up Cough." I set the word cough in Franklin Gothic Condensed U&LC, and proceeded to shove my fist through the type proof in the area occupied by the "O" in cough, to symbolize the words "break up." I missed. My intentions were good but my aim was bad. I broke up the entire word. I tried again with the same results. Finally, undismayed by adversity, I submitted the job as it was. The client flipped (See Exhibit B).

A few months later I had occasion to exploit the "S."

In an ad for the William Merrell Co. for a product called Bentyl, an antispasmodic for the treatment of stomach disorders, I created an "S" in the word spasm out of "Slinky," a wirey kids' toy that has a spasmodic action. (See Exhibit C.) This approach stimulated the judges at the New York Art Directors Show, the A.I.G.A., and the Type Directors Club to reward me for my efforts.

At this point, I lost all constraint. I became so obsessed with my graphic alphabet that I became verbally uncommunicative.

When my wife asked why I didn't talk to her anymore, all I could say was "OH?"

Appearing on this page are a few of my more notorious efforts over a span of 20 years which brings us to 1967. (See Exhibits D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, Y, Z.)

After basking so long in the glory afforded by the admiration of my contemporaries, I decided to share the accumulation of knowledge which had made me the recognized mavin in this field. You might consider it my modest contribution to society.

One day, in Kyoto, Japan, I was addressing 1,500 students. At the end of my speech I was asked to what I attributed my success. I replied, "To the 'O'."

I noticed a lack of enthusiasm for this response which was prompted by a lack of understanding I felt obliged to explain.

This explanation, which was recorded in Japanese and translated

back into English (oh boy!), became the basis for a booklet published by Sanders Printing Corporation:

How To Become Successful, Though an Art Director And Achieve Immortality... For a While.

This book was specifically written as a public service to all those students of the graphic arts who have an uncontrollable desire to make it big in a hurry.

Its impact on this aspiring group, after 5 years of publication, has yet to be recorded.

Exhibits AA, BB, CC, DD, EE, etc., will give you a feeling of the booklet's graphics.

The text is as follows:

Open your eyes.
Look around.
Perceive.
Observe.
Expand your viewpoint.
Above all, recognize the significance of an
Rearrange your life to accommodate an "O."
An "O" can be nothing... or something.
Or, it can be a bagel.
Or one sex symbol or another.
An "O" can mean money.
A successful career is often built on a sound
foundation of money.
Set your sights on this valuable commodity.
Develop an attractive personality and wealth
And with wealth, confidence.
You have won half the battle.
There is no better combination than security
and confidence to inspire aesthetic achievement.

So, achieve.
And, with a little luck,
glory can be yours.
Certificates.
Certificates of Merit.
Certificates of Distinction.
Certificates of Distinctive Merit.
Awards.
Awards of Merit.
Awards of Distinction.
Awards of Distinctive Merit.
Medals.
Silver medals.
Bronze medals.
Gold medals.
Gold Cleos.
Gold Andys.
Golden T-Squares.
Etc.

Yours.
All yours.
To own.
To cherish.
To prize.
To encase in plastic.
Forever.
And with these Kudos—fame.
Headlines,
travel,
speeches,
friends,
worshippers,
idolatry.
You are a hero.

Your name is in lights.
You have attained the ultimate success...
You are now eligible to become a member of
that great AD Club in the sky.

And achieve Immortality.
For a while.

BY HERB LUBALIN

break up
cough

PYRIBENZAMINE EXPECTORANT with Ephedrine
ALSO AVAILABLE: PYRIBENZAMINE EXPECTORANT WITH CODEINE AND EPHEDRINE
(EXEMPT NARCOTICS). PYRIBENZAMINE CITRATE (TRIPLENNAMINE CITRATE CIBA)

BENTYL PUTS A QUICK STOP TO **Spasm**

the quick-acting and safe antispasmodic — no atropine — no belladonna — like side effects — safe even in the presence of glaucoma 2 caps. t.i.d.

In 1,272 consecutive cases...
Contraindications & Precautions...
The W.M. S. MERRILL COMPANY

In wooing a woman or a customer no single technique has yet been invented that, to our knowledge, is infallible. And yet the advertising business seems to develop periodic passions for a single font of wisdom. Unfortunately, when all products are dressed alike in a single advertising style and their messages addressed alike to all customers, their individual notes of me-me become indistinguishable in the chorus of me-too. We don't believe in this kind of type-casting. To us, the heart of each ad is a simple, vital, selling idea. To convey it, our illustration can be art, photography or type: our sell can be soft or hard, our copy long or short. It takes all types. Call SH&L.

IT TAKES ALL TYPES

MASQUERADE

MASQUERADE
MASQUERADE
MASQUERADE
MASQUERADE
MASQUERADE

EXPANSION

The CBS Radio Network announces for the '60s: an expanded program structure, new audiences appeal and selling opportunities seven days a week—all starting November 28th.

Ever since a **ROCK** was a stone and a **ROLL** was a bun...

PEOPLE & OTHER AGGRAGATIONS

THE UNITED NATIONS TWENTY FIFTH 1945-1970

MODOR VOLK

HOW TO BECOME SUCCESSFUL THOUGH AN ART DIRECTOR

AMPER SAND & BOTANICA

BOUQUET

HOW TO BECOME SUCCESSFUL THOUGH AN ART DIRECTOR

PBS MARRIAGE

HOW TO BECOME SUCCESSFUL THOUGH AN ART DIRECTOR

MANSION

TRAVEL FUN FOR KIDS

THIRTY MINUTES WITH...

THE TURNED-ON CRISIS

HOW TO BECOME SUCCESSFUL THOUGH AN ART DIRECTOR

Old Age Isn't So Bad When You Consider the Alternatives

CAMPING BOATING CRAFT FUN FOR KIDS

WASHINGTON WEEK IN REVIEW

MORE TO COME

HOW TO BECOME SUCCESSFUL THOUGH AN ART DIRECTOR



MOTHER Inflation



THE FAITH OF GRAFFITI DOCUMENTED BY MERVYN KURLANSKY AND JON NAAR WITH TEXT BY NORMAN MAILER



Anyone living in New York City has been bombarded the past few years with the youth-cult-inspired phenomenon of graffiti—that unique “art form” screaming through space on a unilinear subway line or adorning the sprayed walls of schools, warehouses, and low-income housing developments.

To see beauty out of all this urban squalor is an unusual feat. And yet it has been superbly realized in this large new handsomely-mounted work, revealing photographs that are in fact paintings in themselves—lettering so imaginative and colorful as to readily support the old adage, “one picture is worth a thousand words.” Like all good art, these graffiti speak very much for themselves.

That is, for everyone but Norman Mailer. Mailer, with his extraordinary gifts, identifies the letterings with a literary posture worthy of a Miro or Giotto. He takes Claes Oldenburg’s classic remark: “You’re standing in the station, everything is gray and gloomy and all of a sudden one of those graffiti trains slides in and brightens the place like a big bouquet from Latin America” and lays it at your feet.

But there are two sides to this provocative coin. Although a minor media wonder of the decade, the graffiti are not smut but a litany of names—a craft outside the law, an adolescent rebellion that appals one side of the community and stultifies their lives. The other view sees the lettering as stunning calligraphy, a free new art form of the masses.

Mailer places himself in the latter group. With the renditions as scaffolding, he launches into his media essay spectacularly. Assuming his familiar fighting stance, he flails about for lofty insights as he faces the question of Art with a very capital A. The graffiti-makers take him back to the first caveman drawings on the walls of Altamira and, as he puts it, “the hand pushes forward into the terror of future punishments from demons filled with fury at human audacity.”

He speaks with a whole semblage of the young letterers: **Cay 161, Junior 161, Japan 1, L'il Flame, Hitler, and Super Kool.** The numerals identify the street (Washington Heights and 161st Street), but the names are not their own. According to Mailer, “It is like a logo. Moxie or Sonoco; Tang, Whirlpool, Duz. The kids bear a definable relation to their product.” It is not **their** name but **the** name.

Mailer tries hard to get at the heart of the matter. “What is the meaning to you of the name?” he asks **Cay 161.** Cay answers forthrightly. “The name,” says Cay, in a full voice, Delphic in its unexpected resonance—as if the idol of a temple has just chosen to break

into sound—“The name,” says Cay, “is faith of graffiti.”

There you have it. Mailer has done homework well. He talks with everyone he can collar: **Sly, Stay High, Phase 2, Bo Snake, Stitch, and Star III.** He gives them the benefit of any doubt. And he fairly presents conflicting views. He quotes Dr. Frederic Wertham: “It is part of the widespread nihilism, the mood to destroy, the brutality that is everywhere.” And Richard Golds from **New York Magazine:** “The graffiti movement is a lot like rock ‘n roll in its pre-energized phase. To me it announces the genuine teenage street culture since the fifties.”

You pay your nickel and you take your choice. Art or junk? Perhaps it’s something in each. Some of the lettering is surely nothing more than a naive and random scrawl. But, as these photographs reveal, a surprising amount of the work fills the space strikingly and proportionately—much along the lines of a creative art director—its provocative styling fairly screaming to be heard out of the depths of the New York jungle: “Hey, look, me, everybody! I’m here!”

In point of fact, many of the “drawings” would make for eye-catching packaging for some hip enterprising company or ad agency eager to draw instant consumer response. In all, a remarkable new world of typography, where the writer’s vision and exceptional abilities present a case that expands the youthful graffiti-makers’ efforts, giving them a far broader canvas than they ever imagined.

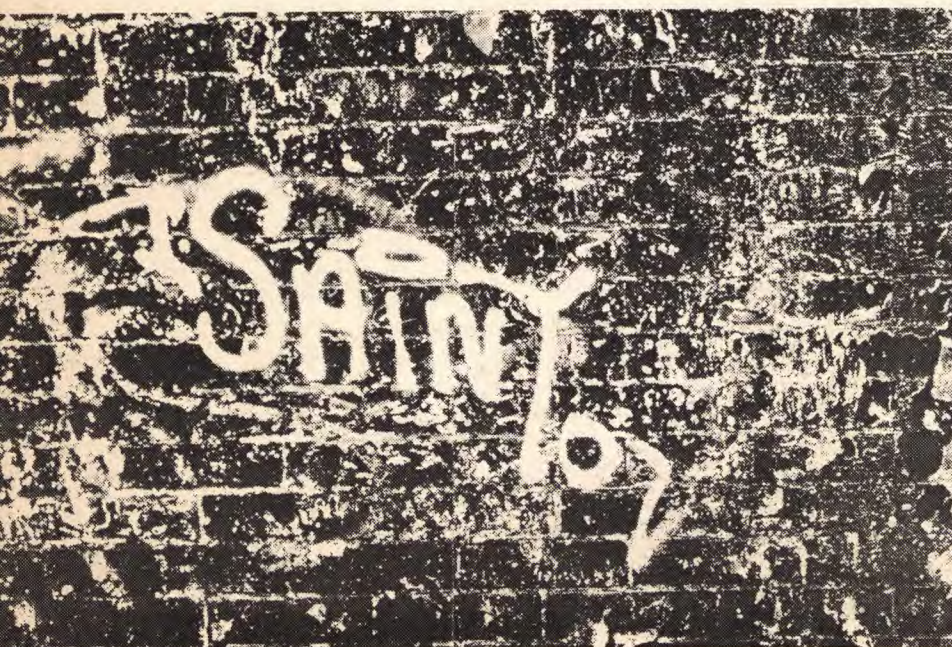
In her review in **The New York Times** Corinne Robins reports that “The final photograph in the book is of a band of half-dozen leather-jacketed boys on the subway steps, several of them holding up little pieces of paper with their signature trademarks on them. The children are beautiful. Here they are not being caught out, beaten up, or at least reprimanded, but rather acknowledged and celebrated by the photographer for drawings originally done for each other’s benefit. They have suddenly, illogically received a approval. It’s a sweet photograph of a sweet moment of glory.”

Or, as Norman Mailer would have it: “Perhaps it is the unheard echo of graffiti, the vibration of that profound discomfort it creates, as if the unheard music of its proclamation and/or its mess, the rapt intent seen in its foliage, is the herald of some oncoming apocalypse less and less far away. Graffiti lingers on our subway door as a memento of what may well have been our first karma, as if indeed all the lives ever lived are sounding now like the bugles of gathering armies across the unseen ridge.”

Faith!

THIS ARTICLE WAS SET IN ADVANT GARDE GOTHIC BOOK CONDENSED.

JACK ANSON PHOTOGRAPHER



SOUNDSPEL

Hav u ever considered th benefits ov a simplified foenetic speling that soundz just liek it's riten? A speling that children, adults and forin stoodents can lurn qikly, eezily and without laborius memoriezing? A method that u yuursel aulredy can reed with fair rapidity and sum eez—liek u'r reeding this! If u'd liek to no more about it, just reed on...

Soundspel is phonetic—just as English spelling's meant to be, but isn't.

Hundreds of years ago English was written phonetically, until the early printers muddled it up, the kings okayed the muddle, the writers accepted it, and the rest of us have struggled along knowing that something was wrong with our spelling, but not knowing how to straighten it out.

Soundspel may remind you of your childhood spelling, but don't be fooled—it's no "kid-scribbling". On the contrary, it brings together the best ideas that generations of scholars have had for the simplification of our writing. Soundspel is for children, for adults, for foreigners learning English, for everybody. It has a few simple rules, but even without them you can read it pretty well at first sight. No twisted spellings, no unused silent letters. Soundspel is, above all, honest: each word is pronounced exactly as it's written.

Italian, Spanish, German, Dutch, Hungarian, Finnish, Russian and most other western languages match letters to spoken sounds. We can do it in English too:

Th wether man predicts sum cloudy-nes todae but th probability ov raen iz sliet sins th skiez ar expected to begin clearing toniet. Then Saterdae wil be fair and just a bit wormer.

This Octoeber wil probably be remembord for qiet a whiel, in fact it wil hav a distinkshun rairly claemd sins th Valy haz staed sogy for moest ov three weeks. And th printed report wil luuk verry unuezhoosal with a string ov figuerz in th precipitaeshun colum. Last Octoeber thair wuz a singgl entry for raen.

Tho it seldum caem riet on skejool, th raen wuz mor than welcum—aul that free lawn wautering plus long raenj benefits. Th best part haz bin th jentl, unstormy carracter: No big windz spred laeertz ov sand befor th drops caem down.

Temperatuerz ar beeing verry consistent. Wenzdae had 70-49 and todae auferz 70-48. Windz wil be mostly jentl.

Bi th wae—how about that wintry visi-taeshun to uther parts ov th cuntry with sno in Nue York for th furst tiem so urly in 103 yeerz! Pitsberg had fluryz last Mundaed, and uther points between heer and th Atlantic hav had a furst snap ov Winter. Thae ar welcum to th hoel thing.

Let's suppose that tomorrow you pick up your morning paper and find it printed in soundspel.

You discover that all TV commercials, the magazines delivered to your door, and most of your third class mail are in soundspel too. Billboards and road signs, when replaced, will be in soundspel; also labels, directions, and other public reading matter. Suppose this began tomorrow. It would be a jolt. But how big a jolt would it really be?

In the soundspel paragraphs here you may have encountered a dozen words that stumped you briefly. Next time you meet them they'll be as easy as the other 500 words you read without difficulty. Your personal and business letters, memos and reports will not be affected. You'll keep on writing them in oldspell as usual. You might compare a switch to soundspel with the jolt you'd have tomorrow if many of your friends began talking with a strong British accent. It would, by jove, be jolly annoying and a bit sticky at first, but you'd catch on in a jiffy.

A quick switch to soundspel would slow down your speed-reading for a while, but you'd know that those few weeks of inconvenience were laying the foundation for a more literate and, hopefully, a more trouble-free America—and certainly a more communicative world. English is the world's best hope for an international language. Except for China, 30% of the world's literate population already has a working knowledge of English. And we're told that English has replaced Russian as the second language in Chinese schools. Its major international drawback is the way we spell it. By haphazardly—rather than systematically—making our 26 letters represent the 42 sounds of English, we have created a Frankenstein of 600 exceptions to the rule of "one letter for one sound". Spelling failure is high on the drop-out list. Our children use more than a year of their early education trying to memorize these 600 exceptions—exceptions that give an unnatural spelling to almost two-thirds of our words! By contrast, children in Italy and Spain learn to write their language without even the aid of a spelling book.

Ten years ago the dream of simplification defied fulfillment. But not today. Ten years ago we would have faced the impossible task of changing the writing habits of

Dear Tim:

Meny thanks for yuur coments about Soundspel. I see, however, that I've faeld to bring out a moest important point. U predict that Soundspel wil obsoleteet th millyunz ov buuks that ar now in our liebrerryz. Absolootly not; not for fifty yeerz! And not even then. For mor than fifty yeerz thair'l be plenty ov peepl around hoo can reed boeth waez. Diligent yung stoodents hoo need to refer to oelder buuks wil lurn to reed them just az u lurnd to reed sixteenth senchery buuks in scool yuursel. It wil be no harder for an advanst stoodent to lurn to reed 1974 Ingglish in 1994 than it iz for children begining scool in '74 to lurn to reed and riet our craezy Ingglish az we spel it todae!

Just ask yuursel how much u reed in an ordinerry dae that wuz riten mor than ten yeerz ago. Probably not oever 2%. Seldom do u reed a nuezpaeper, a magazeen, leter, memo or a report that iz oever a fue weeks oeld. Even moest buuks—including text buuks—ar fairly nue.

U, ov cors, wil be aebl to reed boeth waez for th rest ov yuur lief. In fact, th oenly tiem u'l ever need to riet Soundspel wil be when u riet to yuur grandchildren. So whi not giv th next jeneraeshun a braek and let them lurn to reed th eezy wae furst?

Sinseerly,



Joon 1, 1974

every author, journalist, copywriter and typesetter. No longer. Today we can place a transliterating computer between the typesetter's keyboard and the photo print-out unit. At the turn of a switch the oldspell input comes out as soundspel typesetting. And the saving in printing bulk will pay for the computers again and again.

We have, at last, the technology.

We hav, at last, th tecnolojy.

Do we have the courage to use it?

Do we hav th curej to uez it?

TH GETIZBERG ADRES...

Forscor and seven yeerz ago our faatherz braut forth on this continent a nue naeshun; conseevd in liberty, and dedicaeted to th propozishun that aul men ar creaeted eeal.

Now we ar enngaefeld in a graet sivil wor, testing whether that naeshun, or eny naeshun so conseevd and so dedicaeted, can long enduer. We ar met on a graet batl-feeld ov that wor. We hav cum to dedicaeted a porshun ov that feeld az a fienal rest-

ing-plaes for thoez hoo heer gaev thair lievz that that naeshun miet liv. It iz aultogether fiting and proper that we shuud do this.

But in a larjer sens, we canot dedicaeted—we canot consecraeted—we canot halo—this ground. Th braev men, living and ded, hoo strugld heer, hav consecraeted it far abuv our power to ad or detract. Th wurd wil litl noet nor long remember whut we sae heer, but it can never forget whut thae did heer. It iz for us, th living, rather, to be dedicaeted heer to th unfinisht wurk which thae hoo faut heer hav so noebly advanst. It iz rather for us to be heer dedicaeted to th graet task remaening befor us—that from theez onord ded we taek increest devoeshun to that cauz for which thae gaev th last fuul mezhuur ov devoeshun: that we heer hiely rezolv that theez ded shal not hav died in vaen: that this naeshun, under God, shal hav a nue burth ov freedom; and that government ov th peepl, bi th peepl, for th peepl, shal not perrish from th urth.

A. LINCOLN

THE SOUNDSPEL KEY
 The complete Soundspel alphabet system is shown here. Children, adults, and foreign students who master this relatively simple system will then be able to write, in Soundspel, anything they can say in English. The Soundspel concept is not novel: it is an adaptation— for English—of the phonetic spelling used daily by millions who write in Spanish, Italian, German, Russian, Swedish, Dutch, Finnish, Hungarian, Turkish and most other western languages. Some day a system like this may free us from the ordeal of memorizing the spelling irregularities that are found in more than 100,000 English words.

a	aa	ae	air	ar	au	b	ch	d	e	ee ¹	er ²							
at about*	father	age	fair	car	auto saw**	bed	church	dip	edit system*	eat	baker							
eer	f	g	h	i	ie ¹	j	k/c	l	m	n	ng	nk	o	oe ¹	oi	oo	or	ou
hear	fat	got	hat	it easily*	ice	judge	kit cat	let	men	net	sing	sink	hot atom*	open	oil	ooze	sore	out how**
p	q	r	rr ³	s	sh	t	th ⁴	u	ue									
pet	quit	red	arrow merry sorrow hurry	sets	shop	tin	thin this	up	unit									
ur ²	uu	v	w	wh	x ⁴	y ⁵	z	zh										
urgent	put	van	wet	when	ax exam	yet holy	zones	azure										

Pairs of vowels ending in 'e' (ae ee ie oe ue) are pronounced like the first letter of the pair when you say "a, e, i, o, u" in reciting the alphabet—**abcde fghijklmnopqrstu**.

Oldspell ...date, wait
 Soundspel ...daet, waet (ae)

Oldspell ...heat, feet
 Soundspel ...heet, feet (ee)

Oldspell ...bite, right
 Soundspel ...biet, riet (ie)

Oldspell ...boat, note
 Soundspel ...boet, noet (oe)

Oldspell ...cuete, few
 Soundspel ...cuet, fue (ue)

The vowel-sound in 'good, should' etc. is written 'uu'—guud, shuud. (No change in 'oo' for the sound in 'moon, food, boot, loom, groom,' etc.) The rest of Soundspel is close enough to our present-day English so you're not likely to misread it.
 u'r not likely to misread it.

* The Short Vowels (a e i o) in **unstressed** syllables are often pronounced almost like a short u. (Linguists call this diluted pronunciation 'schwa'.)

** To keep certain words looking more familiar, medial and final **au** and **ou** may be replaced by **aw** and **ow** (as in 'law, tower').

- To keep words looking more familiar, the final 'e' may be dropped from words ending in ee (wee, hee), ie (alibie), oe (goe, noe).
- er and ur sound alike. Use er in unstressed syllables; use ur in stressed syllables.
- After the short vowel-sounds a e o u use double rr rather than single r (to prevent confusion with the digraphs ar, er, or, ur).
- th and x have two pronunciations....
 unvoiced th (thin), and **voiced th** (this);
 unvoiced x (ax, ks), and **voiced x** (exam, gs).
- y is used not only as a consonant (yet), but also as a vowel (holy) often replacing unstressed ee or i.

Five self-evident abbreviations are used....
 u (you); i (I); th (the); to (to); do (do).

In general it has been possible to make soundspel comfortable for most readers by selecting the digraph or trigraph that is already firmly associated with a particular sound in the reader's mind, eye and ear. There is, however, one selection that is not easily made. It concerns the digraph chosen to represent these two different 'oo' sounds:

loop...look	tool...took
food...foot	mood...good
loom...wood	soon...book
moon...cook	could
would	should

Dr. Godfrey Dewey's thoro research indicates that the 'oo'-sound in 'moon' occurs more frequently than the 'oo'-sound in 'wood' or 'would'. So soundspel picks the digraph 'oo' for the vowel-sound in 'moon' and uses a new digraph — 'uu' — for the 'wood-would' sound. At first the combination 'uu' may seem a bit awkward to English readers because today it is found only in the word 'vacuum'. Fortunately it will occur but once in every 135 words — only two or three times on an average page. The other soundspel digraphs and trigraphs fall naturally into place and their pronunciation is largely self-evident.

That's why anyone who can read English will soon see that he can read soundspel too.
 That's whi enywn hoo can reed Ingglish wil soon see that he can reed soundspel too.

Spelling Simplification and Phototypesetting...the new road to a quick changeover.

The 400-year history of simplification makes it clear that writers and typesetters — not readers—have consistently scuttled all serious attempts at spelling reform. The public has never seen more than token samples of simplification—never enough for readers to pass judgment on it.

Some time around 1910 twenty important newspapers agreed to try simplification on a piecemeal basis: 12 words this year, 30 next, 300 the year after, and 1500 or more eventually. It may have been a great idea but it was bad psychology. Nobody wants to change his writing habits—least of all journalists and typesetters frantically trying to meet deadlines.

As for readers, we can't say how much resistance they'd generate because we do not know. If the simplified spelling were comfortable enough so that almost anybody could quickly "catch on", the resistance might fade away rapidly (as it has in England with the recent change to decimal

What's Been Done to Make It Easy?

There are millions in America today and millions out there in the future for whom the gift of phonetic spelling is the key to a bright new world. But there are other millions who already know how to read and write. They, for the most part, oppose change. "Leave good enough alone and don't rock the boat", they say. "Don't make us learn to spell all over again". Even the most utilitarian contractions —nite, thru, foto, slo, tho, etc.—have had ruf going. Readers often regard spelling change as degrading, not knowing that many linguistic scholars are in the vanguard of those supporting it. But the public's attitude today is negative. So we must be sure that every stone has been turned that might reveal one more way to reduce, by even a trifle, the impact of change on present readers. We who see the advantage of change must make every effort to put ourselves in the shoes of the millions who do not.

Winning converts from those who already know how to read English is the number one job of soundspel, and the only way to win them — if indeed it can be done at all — is to make the changeover easy. Two hundred million people is a lot of opposition, but if the cause is just and the solution is reasonable victory may not be beyond reach. This article is published in the hope of winning friends for the cause. And prospective friends should be told what has been done to smooth the way. Knowing what has already been done, they too may have suggestions leading to further improvement.

All the sounds of spoken English can be written with as few as 42 symbols. But if only 42 were used the spelling would look quite awkward. Soundspel uses 53 — eleven more than the absolute minimum. These extra symbols are familiar letter combinations so deeply ingrained in our reading habits that to replace them with unfamiliar, tho accurate, combinations would be offensive to the reader's eye. A good example is **wh** which appears again and again in our writing. **Wh** is not one of the 42 basic English sounds because it can be broken down into the phonemes **h** and **w**, in that order. But to write 'hwen', 'hwich', etc. for words like when, which, where, while, why, what, etc. would be

Th ieland wuz atacht to th maenland bi a long strech ov sand.

Sloely it wuz civilizd, furst bi Indianz, hoo caem to fish in th sumerz, and then bi whiet men, hoo bilt manshunz among th treez and braut thair familyz out from th sity. Th wimen, planting flowerz, discovrd arroehedz. Th reedz wer cleerd until eech hous had a beech. Yaacs, moord aufshor, revold on thair yngcor lienz, bras fittingz winking in th sunliet. A tomahawk wuz found in th graev yard. Elizabeth, Mathue's oeldest dauter, marryd Qentin, Ken Richardsun'z oeldest sun, and a nue hous wuz bilt at th verry tip ov th ieland, faesing south. Becauz th hous wuz expoezd to th wind, it wuz qiet cold in th winter. Elizabeth planted roeez and hung wiker burd cae-jez from th treez. Qentin raezd goelden retreeverz and wun troefyz, gunted duk, qael, and fezant. Bi th tiem Samueel wuz born, th civilizeng wuz oever. Twenty-for manshunz liend th singl roed that ran down th midl ov th ieland. Men hierd from th vilej neerbi kept th oek treez and apl treez and elmz and evergreenz proond, th lawnoz and heisht trimd, th leevz naekt, th windoez polisht. Gardnerz continued to fiend arroehedz in th soil, sum ov which thae kept, sum ov which thae turnd oever to thair emploierz. Samueel, Qentin and Elizabeth's oenly sun, explord th ieland. He bilt model boets, airplaenz, and carz, foloed th fezants and sqrelz bak and forth across th lawn, and lisend to "Capten Midniet" on th raedio. Th strech ov sand connecting th ieland to th maenland becaem a rezort. But in th autum, after th vacaeshunerz had left and befor th sno had faulen, th ieland luukt much th wae it had when th Indianz furst caem to fish. Th sand wuz cleen and whiet, th wauter sparkld liek a handful ov goeld coinz, and th houzez wer verry qieet behiend th treez, az if no wun livd in them. Siting outsid wun afternoon, woching a sqrel chaes a waulnut, Samueel smeld th smoez ov th next dor, naboez'z burning leevz and nue that sumdae he wuud hav to go. Th smoez, th smaual whiet cloud riezeng throo th treez, seemd a signal. Hiz muther wuz on th terris, wautering flowerz. Out on th wauter a singl saelboet slid throo th jentl sunliet. Th sqrel lost th waulnut and began chaesing a leaf.

graphically unacceptable — unacceptable to the eye. So, to smooth the path of change, we regard **wh** as a digraph (representing h + w) and make it part of written soundspel. Another good example is 'or'. The sound of 'or' could be phonetically mair, 'aur', 'baum', etc. for words like more, or, born, for, store, sport, resort, implore, etc. would look very awkward. So soundspel accepts 'or' as a digraph and makes it part of the written language. Other concessions to visual familiarity are shown in the panel above.

These concessions, of course, put a slight extra burden on students learning to write English — particularly on the foreign student. But it's easier for him to master what he'll regard as eleven consistent inconsistencies than to memorize hundreds of irregular irregularities. And the same may be said for our own first graders. It's not unreasonable to require them to yield something for the benefit of adult readers who are in the driver's seat and can say NO to the whole idea of simplification.

coinage). We'll never know how much resistance we'll get from readers until we try simplification on a large scale, and up to now we've had no good way to try it.

If, at the outset, we limit our use of simplification to newly printed material and new public signs, we can completely eliminate the writers' and typesetters' resistance. They need make no change. Why not? Because we can program computers to convert their typewritten oldspell into typeset soundspel—at fantastic speeds!

Take a look at what is happening today in the phototypesetting revolution. More and more type is being set this way:

1. The author typewrites his manuscript as usual.
2. The typesetter keyboards the manuscript onto punched or magnetic tape. (The holes in the paper tape simply represent letters that have been keyed.)
3. The tape is then converted back into visible letters and projected, a paragraph or two at a time, onto a proofreading screen resembling a TV screen with a typewriter keyboard attached to it.
4. The proofreader reads the copy on the screen. He can type in corrections, additions, etc. As he types, the errors magically vanish from the screen and the corrections take their place.
5. When the proofreader is satisfied the paragraph is correct he presses a button and the letters on the screen are converted into new perforations on a new tape.
6. The new tape is fed into a computerized print-out unit which photocomposes words at the rate of 10 to 10,000 letters per second!
7. Out comes a film positive or paper print that may be developed conventionally and used in offset, gravure or letterpress printing.

This is no longer a dream. It is in daily successful operation.

It takes very little contemporary imagination to see that the computer behind the typesetter's keyboard could be programmed to read words rather than letters, and that it could transliterate oldspell input into soundspel on the tape. Thus authors and journalists could continue to write in oldspell, but when their words appeared in print they would be in soundspel. And the author could write either "through" or "thru"—both would go onto the tape as "throo". The same applies to homophones. Homographs and author's typing errors become a little more difficult. These would show up on the screen IN CAPS in their oldspell form and the proofreader could then type in the correct soundspelling.

And all this will be practical long before simplification is accepted.

The important thing to remember is that the resistance shown to previous attempts at reform has been **writer-resistance**—not reader-resistance.

We can now detour around the writer-resistance—thanks to phototypesetting and its energetic computers.

SOCIETY and SIMPLIFICATION ...an opportunity to do a good turn for the future ...

Spelling simplification may be the very best way to attack four problems baffling American society today: juvenile delinquency, crime-in-the-streets, hard core unemployment, and expanding relief rolls.

Lurking behind these evils is the failure of many to master our illogical, incongruous spelling. It is the chief cause of student drop-out. Drop-outs, in turn, are the major source of our delinquents, criminals, unemployables and paupers.

10,000,000 students are falling hopelessly behind in their effort to memorize the hundreds of different ways we write our 42 basic sounds. 16,000,000 Americans cannot read a newspaper, and 19,000,000 cannot fill out a job application form. Seriously disabled readers in our prisons outnumber the national average almost 4 to 1. We must stop this need-

less waste of human resource. We must end its astronomical cost in well-being and in money.

Spelling reform offers us social benefits equal to the metric system's economic benefits. Many schools are already teaching phonetic systems of writing and reading to first graders before subjecting them to the disharmony of traditional spelling. This is a good foundation for the coming of simplification. The educators now need strong support from the adult population—support for a simplified system that adults can accept and use.

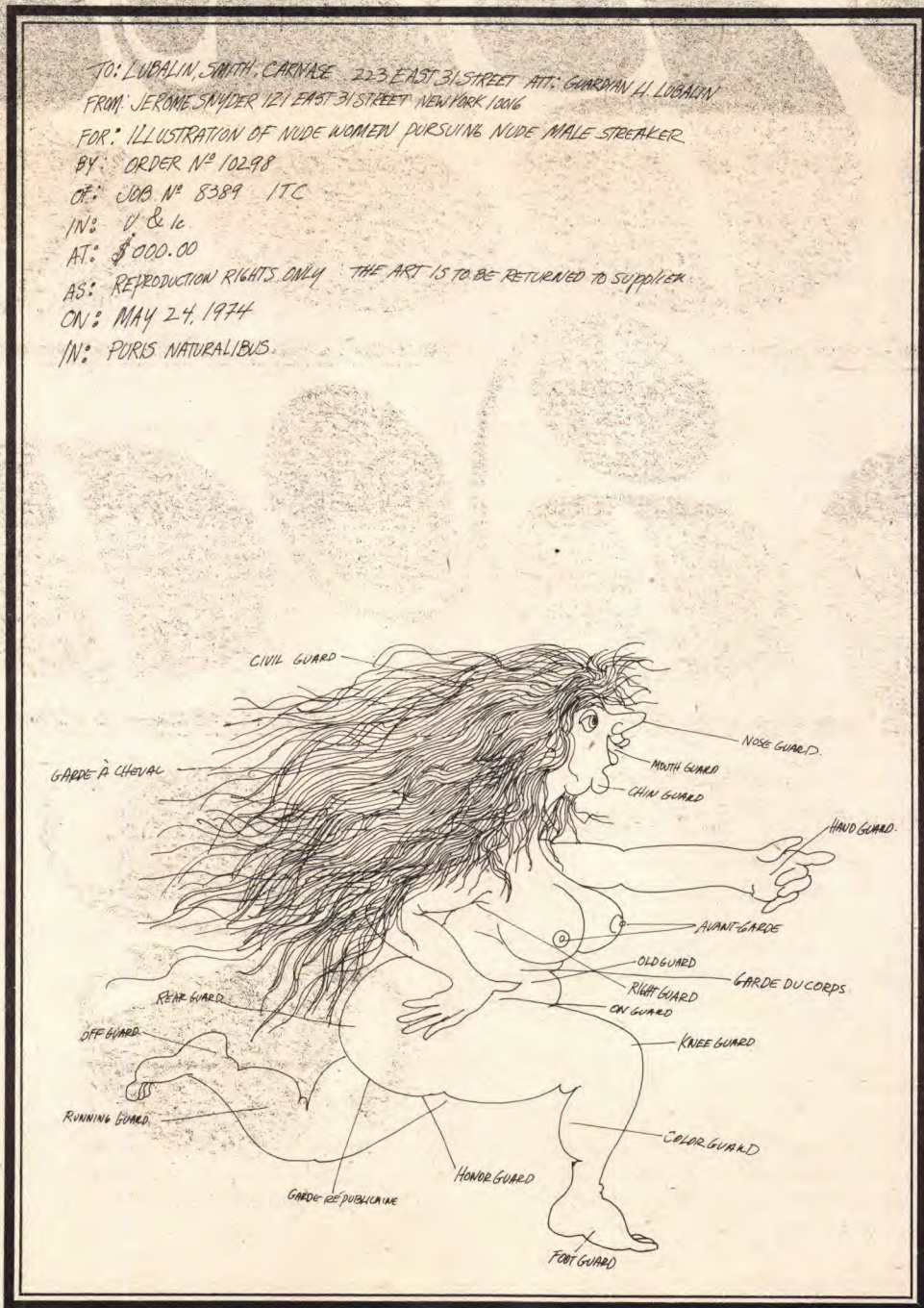
In this presentation we have tried to show that simplified spelling is practical—now; that adults can read it without further training; that they need learn no new rieting habits; that their personal rieting—indeed all their rieting—can continue without chaenj, and that computerz wil translaet rieten oldspell into printed soundspel.

Th Grafic Comuenity haz befor it todiae

an oportunity to lift th qolity ov lief in America—and probably in th world—bi suporting speling reform and puushing it throo to fuulfilment. Heer iz whair th baul can start roeling. And u can plae a verry significant part in this graet moovment. Yuur grafic no-how, yuur inflooons and yuur eforts can do much to get reform started. This mae be yuur wae to help build a beter America— this mae be yuur gift to tomorro.

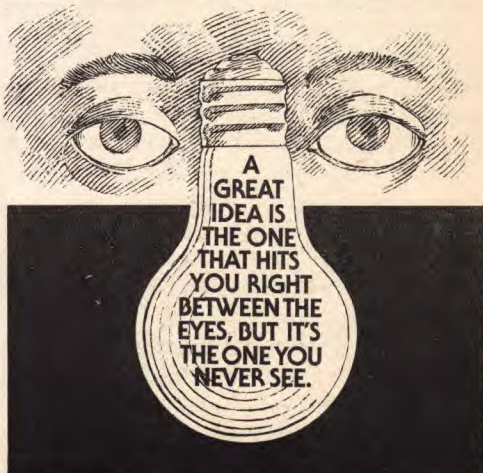
The Typographic Committee for Spelling Simplification, sponsored jointly by Photo-Lettering Inc. and the International Typeface Corporation, has supplied the material for this article and acknowledges its debt to earlier writers on the subject. Much benefit has been derived from their work. The findings of this committee are offered as a public service. Inquiries may be addressed to: Edward Rondthaler, Photo-Lettering Inc., 216 East Forty-fifth Street, New York City 10017.

NOTE: An experimental feasibility program demonstrating tape-to-tape computer transliteration of soundspel is presently being conducted by Edward Lias, director of the computer center at Ocean County College in Toms River, New Jersey.



PREVIEW:

This invoice was rendered by Jerome Snyder for his illustration for a short piece further back in this issue entitled "Avant-Garde." Each and every one of Jerry's bills is a social document. Loaded with humor. Fraught with satire. Endowed with the same care he lavishes on his paid for illustrations. The editors of U&Ic have decided to devote three or four pages in our next issue to honor his bookkeeping accomplishments. If anyone, anywhere, has a Jerome Snyder invoice please send it to Herb Lubalin at 223 East 31st Street, New York, N.Y. 10016. We'll handle it with love.



Question: Which are the greatest numerals you have ever seen.



*Answer: Stilla numerals.
And the "Z" is kind of great, too.*

H.L.



In 1962, Herb Lubalin was asked to redesign *The Saturday Evening Post*. He said, "What for?" They said, "To restore the interest of the ad agencies and the youth market." Herb's idea was to redesign the magazine back to what it was before it became something else. Once again to make it the great Middle Class American Literary Magazine it used to be. Once again to make it the **GOOD OLD SATURDAY EVENING POST**

That was a time B.T.L.&L. (Before Television, Life, and Look) and *The Saturday Evening Post* was truly a household name. Was a time when every Saturday night saw the man of the house coming home from work with a copy of the *Post* tucked underneath his arm ready for Sunday family reading.

And what a magazine it was! Founded by Benjamin Franklin way back when, featured stories and articles by the outstanding writing talents of the day—fiction and non-fiction with much text and incidental illustrations. A magazine to entertain, inspire, and help you rise above the cares of the moment. To make you think, to make you laugh, and yes maybe even make you cry a little.

It was not at all unusual to see such

THE SATURDAY EVENING POST

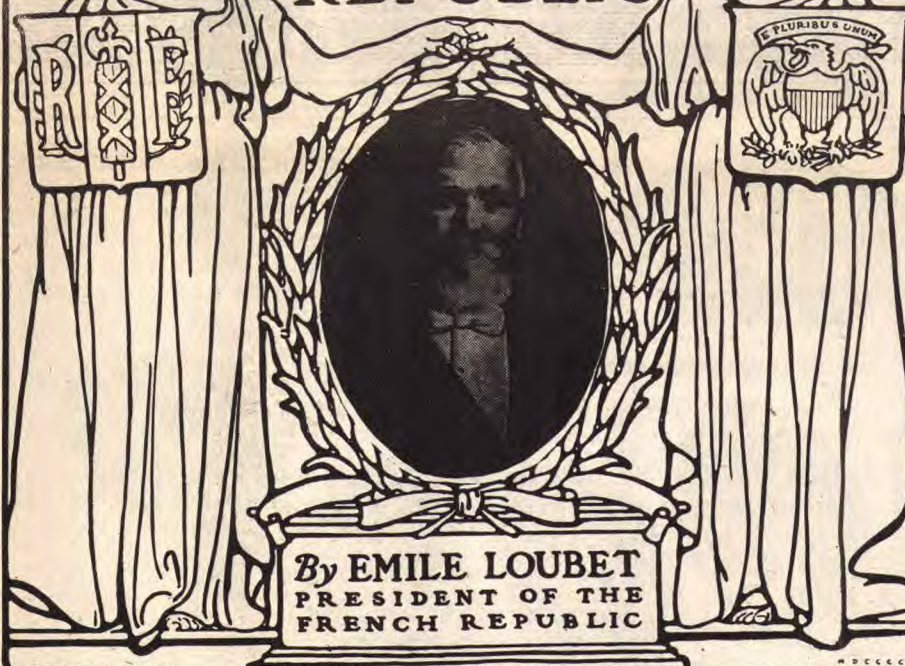
An Illustrated Weekly Magazine
Founded A^d D^e 1728 by Benj. Franklin

Volume 174, No. 1

Philadelphia, July 6, 1961

Five Cents the Copy

YOUNG MEN And the REPUBLIC



The Curtis Publishing Company Philadelphia

EASTMAN'S WD Platinum Paper

Not only "the platinum" but "the platinum" is Platinum.

Simplest for the Amateur

How will you trade

THE WORKS OF VOLTAIRE

THE GREAT UNIVERSAL GENIUS

CRITIQUE AND BIOGRAPHY BY THE RIGHT HONORABLE JOHN MORLEY

E. R. DUMONT, Publisher

312-314 Dearborn Street CHICAGO

THE SATURDAY EVENING POST

Young Men and the Republic—By Emile Loubet

WHAT YOU'RE MEN ARE... THE ATTITUDE OF FRANCE... THE TEST OF NATIONAL PROSPERITY... POLICING A MODERN METROPOLIS—By Francis O...

THE SATURDAY EVENING POST

THE FIRST CITIZEN OF FRANCE—By Vance Thompson

THE EXHIBITION OF A THIRD EYE

THE LESSON OF THE KAPOR BAR

THE DEBATE OF THE STAG-DOGS

THE SATURDAY EVENING POST

Men & Women of the Hour

Reduces Fatigue

B. ELDREDGE AUTOMATIC

Supper Dip Band

Men's Health

THE SATURDAY EVENING POST

WORLD'S FIELD OF BEHAVIOR

THE INFLUENCE OF THE TAILORING GUY

THE CONTIGUES WE MAY EXPECT TO SEE

A BETTER OUTDOOR FOR GOOD HEALTH

THE SATURDAY EVENING POST

The First Citizen of France—By Vance Thompson

THE DEBATE OF THE STAG-DOGS

REVEALERS AND THE STAG-DOGS

THE SATURDAY EVENING POST

Men & Women of the Hour

Reduces Fatigue

B. ELDREDGE AUTOMATIC

Supper Dip Band

Men's Health

THE SATURDAY EVENING POST

Men & Women of the Hour

Reduces Fatigue

B. ELDREDGE AUTOMATIC

Supper Dip Band

Men's Health

as Ernest Hemingway, Scott Fitzgerald, Willa Cather, Paul Gallico, and H.L. Mencken—all in one issue—along with illustrations by such prominent artists as Norman Rockwell, John Falter, Leyendecker, and Robert Charles. And the editorial concept and design were so distinctive that even advertising took its place as an interesting part of the physical appearance, enhancing the overall graphic quality rather than distracting from it.

It was, in short, a wonderful magazine—such a part of the American scene as proverbial hot dog and apple pie.

Whatever happened to us that there is a similar market today for writers and illustrators of comparable ability? Well, TV, Life, and Look for one thing.

Instead of maintaining the magazine's own standards of excellence, Post editors rushed to compete with these pictorial upstarts and made the inexpedient change from illustrated fiction and non-fiction to what amounted to little more than a poor man's photographic, public affairs publication. Ostrich-like, they tried to vie with information that was more immediate and visually more stimulating on the television screen—resulting in a readership that dwindled down to a sort of "Middle America Geriatric" with little or no appeal to youth.

That's when the unhappy editors turned to Herb Lubalin—and promptly turned down his suggestion to redesign the magazine back to its original form. They said, "You're out of your ——— mind! This is the 20th Century!" So Herb resignedly redesigned what turned out to be a big bigger 20th Century total failure.

But people learn by experience. Right? Wrong.

In 1968—after a six-year downhill struggle—a new management once again (you guessed it) asked Herb Lubalin to redesign The Saturday Evening Post. Herb said, "You're out of your ——— minds. I almost put you out of business in '62. Now you're coming back for a second chance? You'll be defunct in 8 months."

Management decided to risk it and were out of business in 8 months.

A continuing debate has since raged on who it was exactly who put The Saturday Evening Post out of business. Ad people claimed it had no place in our present society and appealed to the wrong audience. The Post people claimed that the Ad people were responsible because they failed to understand the value and appeal of the magazine's editorial policy. Herb Lubalin said, "Don't fight! It's all my fault because you wouldn't listen to my advice and I stupidly went along with you. It's all my fault. I did it!"

Whoever's fault it was, it's nonetheless apparent that you can't keep a bad magazine down. You may not have noticed, but The Saturday Evening Post is out on the newsstands once again—still trying to play all ends against the middle in a last-ditch stand to attract a national readership. But it's still not the same old Post. Only one element remains—the marvelous "Alexander Botts" stories by William Hazlett Upson, the latest issue offering the 106th story in a series that began in 1927. Additionally, the magazine has stolen a page from the magazine—or at least from its titles. In the new Academy Award-winning film, "The Sting," all the varied titles

throughout the picture simulate the Post's unique graphic lettering, enhancing the overall quality of the film "more than somewhat"—to quote Damon Runyon, yet another legendary contributor to the Post.

But the rest is more or less a mélange of everything but the kitchen sink—a kaleidoscope of overabundance without direction. And you can blame it all on Herb Lubalin. He still thinks the magazine should be redesigned to the way it looked on July 6, 1901. He still thinks they should put out a magazine that looks exactly like the good old Saturday Evening Post.

What do you think? **U&I** will welcome your opinions.

THE SATURDAY EVENING POST

Senator's Plight—By General Charles King

...the senator's plight... General Charles King... the senator's plight... General Charles King...

THE SATURDAY EVENING POST

Women Will Wear in the Twentieth Century
By Octave Uzanne

...women will wear... Octave Uzanne... women will wear... Octave Uzanne...

THE SATURDAY EVENING POST

WHEATLET BREAKFAST

WHEATLET

Wheatlet... **Wheatlet**... **Wheatlet**...

Wheatlet... **Wheatlet**... **Wheatlet**...

THE SATURDAY EVENING POST

Castles and Novels of Every Day Science

Shower Yoke

Chicago Musical College

Music

Penmanship

Princeton

Stamping Goods

Stammer

THE SATURDAY EVENING POST

...the Saturday evening post... illustration of a group of people...

THE SATURDAY EVENING POST

Blended Crapes

Blended Crapes... **Blended Crapes**... **Blended Crapes**...

THE SATURDAY EVENING POST

SPARKLETS

Syphon Bottle, a Capsule of Gas, and you can instantly carbonate any beverage at home, milk, cold tea, cider, lemonade, etc., at a cost of only 4c. a quart.

A Child Can Do It

Fill the bottle, insert a capsule in the top, screw down the cap, shake well. Useful always. Indispensable at this season.

SPECIAL OFFER

No. 3. **\$5.00** Regular Price **\$7.60**

1 Globular Wicker Quart Syphon	1 bottle Raspberry Syrup (8 oz.)
4 boxes Quart SPARKLETS	1 " Strawberry " "
1 bottle Vichy Tablets	1 " Root Beer " "
1 " Seltzer "	1 " Sarsaparilla " "
1 " Cit. of Magnesia Tablets	1 " Ginger Ale " "
1 " Bicarbonate of Soda "	1 " Vanilla " "

Everything as perfect as care and precision can make it. All that it costs you in addition is the expressage. Compact, Light, Portable and Cheap.

OUR BOOKLET, SENT FREE ON APPLICATION, TELLS ALL ABOUT "101 DELICIOUS DRINKS."

COMPRESSED GAS CAPSULE CO. 1 MADISON AVE. NEW YORK

Something for Everybody from U&Ic.

**LOGO
PHAG**



HEIDA JOHNSON

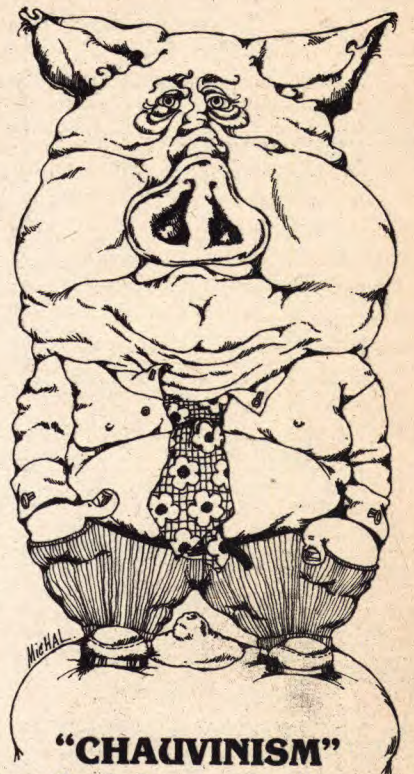
OUR CHANGING LANGUAGE

For all kinds of purposes, the English language has been growing so quickly that Merriam-Webster must scurry to keep up with mutants in fields such as sports, computer science, the drug subculture, molecular biology, immunology, genetics, neurosciences, and ecology.

Some words, such as "sputnik," are important as soon as they come into being. The importance of other words doesn't become evident until long after their first use. The first citation for "atomic bomb" we have is 1917, but it wasn't put in a dictionary until 1947.

Candidates for the next dictionary are being scrutinized by the experts—neologisms such as "logophag" (one who eats one's words—Stewart Alsop's term for Senator George McGovern), "tenuree" (one who is tenured), and "kisse" (one who is kissed) among others.

But the game works both ways. Philologist Emmett Murphy's heart leaped up when—preparing the edition—he beheld the word "introgenous" three times in Thomas Huxley's "On the Origin of Species," as when Dr. Huxley traced the horse back to "a minute particle of introgenous matter." It was, alas, a typographical error for "nitrogenous."



MARGE MICHAL

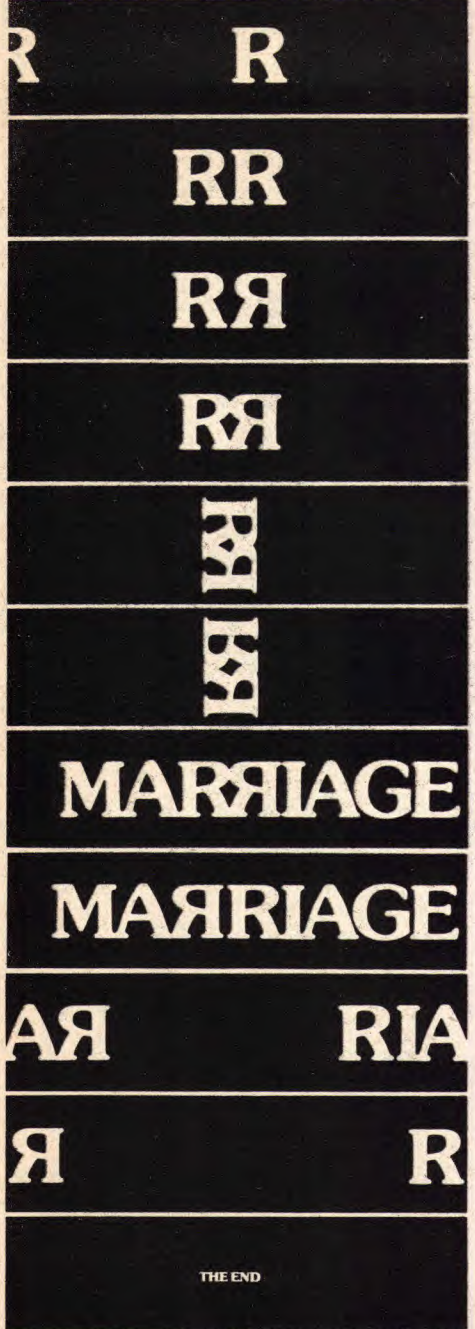
"CHAUVINISM"

Everybody knows the phrase "male chauvinist pig." But there are few who know the derivation.

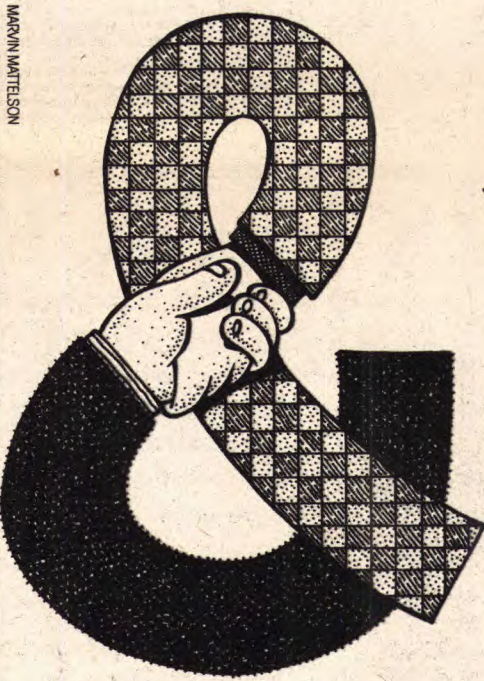
Nicolas Chauvin was a gallant soldier of Napoleon I, wounded in battle and everlastingly devoted to his peerless leader. By his own standards, he was one of the few true patriots remaining in France after his hero's exile, and he was not shy about expressing his continuing high regard for Napoleon. It is ironic that his excessive zeal in behalf of a cause most of his countrymen thought well lost resulted in his becoming an object of ridicule.

Perhaps, though, Nicolas Chauvin has the last laugh for, though all those who mocked him are long-forgotten, his name remains in the language of us all—the word chauvinism being coined to describe his fanaticism. And it remains ever popular today as the one best word to indicate militant, boastful, and wholly unreasoning devotion to one's country, one's race, or one's gender.

**FORNIGRAPHY: A NEW ART FORM
COMBINING SEX AND TYPOGRAPHY**



HERB LUBALIN

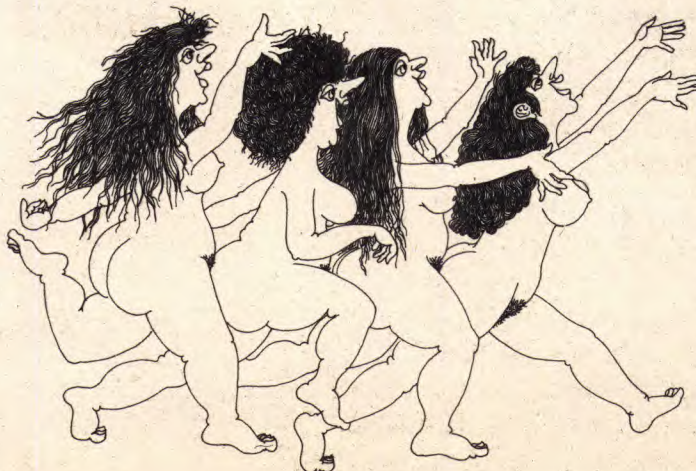


MARVIN MATTELSON

"AMPERSAND" THE SIGN & IS CALLED THE AMPERSAND, FROM THE PHRASE "AND PER SE AND" OR "&" BY ITSELF MEANS "AND." THE CHARACTER IS BELIEVED TO HAVE ORIGINATED AS AN ABBREVIATION OF THE LATIN ET MEANING "AND." PRONUNCIATION? AM-PER-SAND.

"AVANT-GARDE"

A literal translation of the French words making up avant-garde would be "before the guard." The English modification of it is vanguard, meaning a group in the leading position in any field. Today, the original French phrase is used to designate leaders in political and intellectual fields. In this use it also usually connotes a deviation from the normal pattern, as in the case of avant-garde poetry, avant-garde art, and so on. It is also the name of a popular current typeface, designed by Herb Lubalin.



JEROME SANDER



I met Roger Excoffon, one of France's leading graphic designers, in London a few months ago. He told me that his design for the French Internal Revenue Service tax form had been selected over many others submitted to the IRS.

The reason? Souvenir Light! The French IRS asked him specifically to get in touch with the designer of this face and congratulate him for his contribution to the advancement of communications because of Souvenir's extreme legibility.

We want to thank the French IRS for their perceptiveness, and the original designer, Morris Fuller Benton and the re-designer, Ed Benguiat for making us (ITC) look so good.

USA/IRS PLEASE TAKE NOTE!



"EGGHEAD"

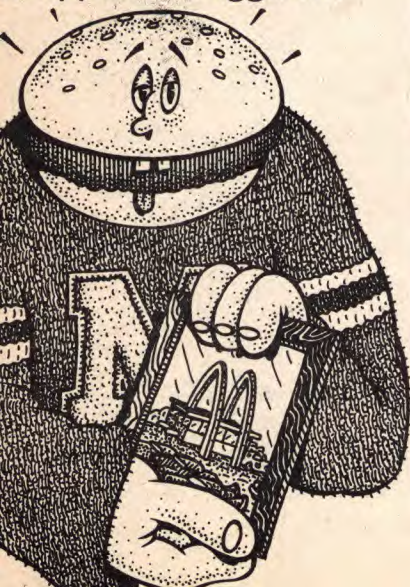
head was first used by Ower son in one of the famed essee Shad stories beloved by readers of the early days of the century.

The word was revived during the 1952 Eisenhower-Stevenson campaign. There's no doubt that it was often used invidiously and disparagingly by commentators and anti-intellectual stripe. But, through Stevenson and his associates were lampooned as eggheads, it's hard to believe that anyone using the term seriously mentioned that so far as formal education was concerned the eggheads rated very high.

During more recent campaigns, and especially since the Watergate, the word has been misused, perhaps because the country is finally ready to concede that there might be a place for morality and intellect in high offices of our government after all.

"MEATHEAD"

the opposite of egghead.



Commune et Département

1973 Déclaration des revenus



Nom M. Mme Mile
en capitales, réper les initiales initiales

Prénoms
écritez le prénom usuel

Date et lieu de naissance
jour mois année lieu

département
commune

N° de sécurité sociale

Adresse au 1^{er} janvier 1974
N° rue
bâtiment escalier étage
téléphone
code postal
commune

En cas de changement de domicile durant l'année écoulée, indiquez votre adresse au 1^{er} janvier 1973.
N° rue
bâtiment escalier étage
code postal
commune

A le 1974
Signature

Si vous souscrivez la déclaration au nom de la succession d'un contribuable, indiquez vos nom, prénom et adresse.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
CADRE RÉSERVÉ À L'ADMINISTRATION																									

1040 US Department of the Treasury—Internal Revenue Service 1973 Individual Income Tax Return

For the year January 1—December 31, 1973, or other taxable year beginning 1973, ending 19

Name (if joint return, give first names and initials of both) Last name COUNTY OF RESIDENCE Your social security number

Present home address (Number and street, including apartment number, or rural route) Spouse's social security no.

City, town or post office, State and ZIP code Occupation Years Spouse's

Filing Status—check only one:

1 Single

2 Married filing joint return (even if only one had income)

3 Married filing separately. If spouse is also filing give spouse's social security number in designated space above and enter full name here

4 Unmarried Head of Household

5 Widow(er) with dependent child (Year spouse died \geq 19)

Exemptions Regular / 65 or over / Blind

6a Yourself Enter number of boxes checked

6b Spouse

6c First names of your dependent children who lived with you

6d Number of other dependents (from line 27) Enter number

7 Total exemptions claimed

8 Presidential Election Campaign Fund.—Check if you wish to designate \$1 of your taxes for this fund. If joint return, check if spouse wishes to designate \$1. Note: This will not increase your tax or reduce your refund. See note below.

9 Wages, salaries, tips, and other employee compensation. (Attach Forms W-2, if available, attach explanation)

10a Dividends (See instructions on page 6) \$ 10b Less exclusion \$ 10c Balance

10d (Gross amount received, if different from line 10a) \$

11 Interest income 11

12 Income other than wages, dividends, and interest (from line 38) 12

13 Total (add lines 9, 10c, 11, and 12) 13

14 Adjustments to income (such as "sick pay," moving expenses, etc. from line 43) 14

15 Subtract line 14 from line 13 (adjusted gross income) 15

16 Tax, check if from: Tax Tables 1-12 Tax Rate Schedule X, Y, or Z

Schedule D Schedule G Form 4726 (OR) Form 4972

17 Total credits (from line 54) 17

18 Income tax (subtract line 17 from line 16) 18

19 Other taxes (from line 61) 19

20 Total (add lines 18 and 19) 20

21a Total Federal income tax withheld (attach Forms W-2 or W-2P to front) 21a

b 1973 estimated tax payments (include amount allowed as credit from 1972 return)

c Amount paid with Form 4868, Application for Automatic Extension of Time to File U.S. Individual Income Tax Return

d Other payments (from line 65)

22 Total (add lines 21a, b, c, and d) 22

23 If line 20 is larger than line 22, enter BALANCE DUE IRS. Check here if Form 2210, Form 2216, or statement is attached. See instructions on page 8.

24 If line 22 is larger than line 20, enter amount OVERPAID

25 Amount of line 24 to be REFUNDED TO YOU

26 Amount of line 24 to be credited on 1974 estimated tax

26 Pay in full with return. Make check or money order payable to Internal Revenue Service.

Note: 1972 Presidential Election Campaign Fund Designation.—Check if you did not designate \$1 of your taxes on your 1972 return, but now wish to do so. If joint return, check if spouse did not designate on 1972 return but now wishes to do so.

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief it is true, correct, and complete. Declaration of preparer (other than taxpayer) is based on all information of which he has any knowledge.

Sign here: Taxpayer's signature Date Preparer's signature (other than taxpayer) Date

Spouse's signature (if filing jointly, BOTH must sign, even if only one had income) Address (and ZIP Code) Preparer's Exp. Ident. or Soc. Sec. No.

MARVIN MATTELSON



"HOT DOG"

The first recorded appearance in print of the term hot dog was in 1903. The late Henry Mencken—as would be expected by anyone familiar with his massive and enormously entertaining tome, "The American Language"—did some very thorough research on the origins of hot dog.

His findings: Although sausages in rolls have been sold in this country for many years, the very first person to heat the roll and add mustard and relish was the famous Harry Stevens, concessionaire at the Polo Grounds and Yankee Stadium. And the coiner of the name hot dog? None other than the late T.A. Dorgan who, signing his work "Tad," was without doubt the best-known sports cartoonist of the era.

HEDDA JOHNSON



PICA—
AN ABNORMAL CRAVING FOR CERTAIN UNNATURAL FOODS, AS PICKLES AND ICE CREAM, SOMETIMES OCCURRING IN PREGNANCY, HYSTERIA, AND CHLOROSIS.

This is a favorite of mine typographically as well as conceptually. The typography is hardly flamboyant or inventive and certainly not meant to be. It's meant to be intelligent, logical and clear in a most complex situation; trying to capture in book form 46 hours of continuous CBS News television coverage of the first landing on the moon.

Typography attempts to distinguish and separate CBS News 'voices' from astronauts, Houston Center 'voices' and editorial transitions, etc. It breaks down as follows:

In all six typefaces were used throughout this book.

(1) Kabel for display—Note title and cover and frontispiece—the only 'designed' typography. Also used for day-to-day section dividers and storyboard heads.

(2) Century Expanded—Appears for editorial transitions—between voices or to establish time and locations intelligence.

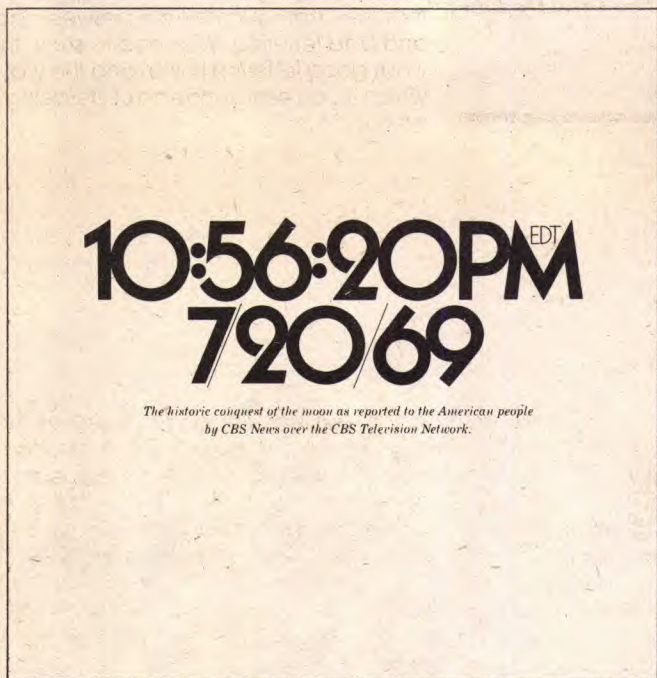
(3) Century Expanded Italic—These are verbatim CBS News reports as they appeared on the air. So Century Expanded Italic represents CBS News.

(4) Century Bold—Identifies CBS News people who are being quoted (in Century Expanded Italic). Also Century Bold used for verbatim 'voices' of the astronauts and the Houston Space Center people—or everyone but CBS News.

(5) Century Bold Italic—Identifies all other 'voices' other than CBS News.

(6) Spartan Medium—In 4 pt. typeface captions for the off-the-screen photos of the entire event (treated as a storyboard). Also to identify each frame accurately as to the moment it appeared on the television screen.

LOU DORFSMAN, USA



The first critical moment of the day in space was coming up. Collins was alone in the Command Module; and Armstrong and Aldrin were in the Lunar Module preparing for the undocking, the next step toward the moon landing.

The separation would take place seconds after the spacecraft came around the near side of the moon. Collins would fire the service propulsion system engine to pull away from the Lunar Module, and Armstrong and Aldrin would be on their own.

Capcom: Hello, Eagle, Houston. We're standing by. Over.
Eagle, Houston. We see you on the steerable. Over.

Cronkite: That call to Eagle is to the Lunar Module. The Command Module's call-word is Columbia. Our simulation shows a sophisticated maneuver at this time, as Mike Collins in the Command Module takes a good look at the Lunar Module, checks it out by visual observation. He advises the crew of the Lunar Module, Armstrong and Aldrin, that they look good, and advises the ground of that as well.

Finally, Eagle answered and the anxious moments were over.

Eagle: Roger. Eagle. Stand by.
Capcom: Roger. Eagle. How does it look?

Armstrong's happy voice cut through the 242,000 miles of space to earth: "The Eagle has wings." And Eagle indeed did have wings, as Armstrong pulled the LM away from Mike Collins in the Command Module. Then Collins prepared to ignite Columbia's engine for the final separation maneuver.

Columbia: I think you've got a fine looking flying machine there, Eagle, despite the fact you're upside down.
Eagle: Somebody's upside down.

Columbia: Okay Eagle, one minute to T. You guys take care.



MY BEST WITH LETTERS

This ad was prepared for presentation purposes only. While designing the ad I liked the way the pieces fell together so easily.

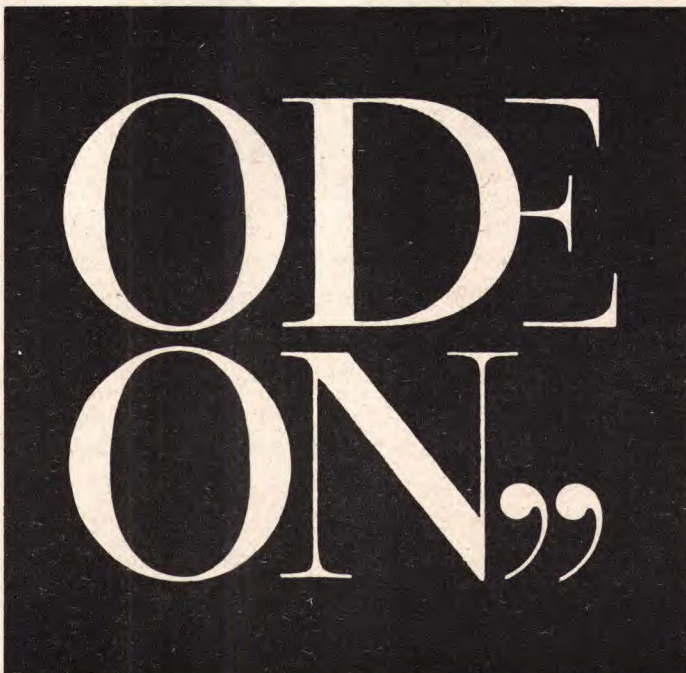
The two-part headline, with its allusion to original sin, had a see-saw quality which allowed either part to be read. Using a compass, Futura Light transfer sheet type, an Art Kane photo and stats I designed this "poster ad" to be seen across a conference table rather than paging through a magazine.

I did it in 1969 and on subsequent viewing I'm sure it's not my best bit of typography. But at the time it satisfied me as a solution and impressed those being presented.

GENE FEDERICO, USA

Several remarkable things happened during my work for the Swedish company "addo-x." Difficult to believe but true, it took only 6 or 7 minutes to be told to design a new trademark and get its visual appearance approved by the chief executive. I still recall my saying, "For 'addo-x' means four circles sitting on a horizontal line culminating in an 'x'." To demonstrate my idea, I sketched it in the empty corner of an architect's plan lying on the desk in front of me. That was it. This historic event took place in the Spring of 1956.

LADISLAV SUTNAR, USA



Dear Friend Burns,

At first, it did not seem difficult for me to comply with your wish—to select one of my works which I like and to explain why I like it.

As Nicholas Jensen prognosticated by his perfect typesetting, in the 15th Century, the modern, photomechanical handling of letters is not limited in respect to space by the traditional laws of hand-setting.

The monumental typography which had such success in recent years is already being discredited by the fantastic speed of passing time.

We are now witnessing the tension between a dynamic scientific technology and the present fashionable line. At this point, we need to come back to the original, sound principles in the use of type. The second wave of Secession is already receding.

Back to Bodoni, therefore? Not necessarily. Perhaps I only like it again after all these years. Or perhaps because I have not always been successful with editors in previous years.

The task you set me has been a difficult one, my friend. It would have been much easier to simply select ten of my works.

OLDRICH HLAVSA, CZECHOSLOVAKIA

THIS ARTICLE WAS SET IN AVANT GARDE DEMI CONDENSED

A·TYP·I COPEN- HAGEN 1973

A Proposition for Education in Letterforms and Handwriting

By Wim Crowel

W

im Crowel sees letterforms as a means to personal expression. Excerpts from his observations follow...

...When talking about 'education in letterforms,' we cannot separate this activity from other activities in the field of creative education. In my view, education in letterforms means helping a human being to find a personal form of expression through letterforms. It does not mean learning how to copy existing types...we have discovered how nonsensical it is to follow any of the numerous 'how-to-do-it' systems."

...the same critical point has been reached in most other fields of education. It is no longer possible to talk about 'beauty' or 'ugliness,' or about 'good taste' or 'bad taste' in absolute terms. 'Aesthetic' has become a term which can be interpreted in many different ways. Any shape for a utility-object is as good as any other shape, as long as it serves a certain purpose; as long as it is economically satisfactory in handling. So any letterform is as good as any other letterform today, provided it serves a certain aim..."

...no longer a basic standard...

...The result is that there is no longer any basic standard to which we can refer, either for shape in general, or more specifically for letterforms. Today we are still willing to accept that certain historic typefaces are perfect examples, mainly because these types were in accord with the time of their creation, and perfectly expressed that time. But what typeface today expresses our time? Is it the so-called computer-type with strange dots and thicknesses here and there? Or is it the neutral easy-to-read sans-serif? Is it the standardized functional forms of handwriting with those ball-point pens which are forced into the child's fingers?"

...The only way out of this critical stage in designing and teaching is, in my view, a cellular approach to the problems. This means thinking along the lines of cellular patterns as a basic structure for design in

general. Regular patterns, in the widest sense, allow the greatest freedom of forms and shapes, and at the same time bring a specific point of view which goes like a red line through every form that results from this way of conceiving design. Let crystallography serve as an excellent example in Nature!..."

New rules for new methods...

"...We have to create rules for a new design method; to work in accordance with these rules will lead to results which will fit into a new invisible system, this will not force us into uniformity but will allow the greatest degree of freedom and flexibility..."

"...At the same time letterforms will evolve away from their existing forms, and it will almost cease to be possible to make faithful copies of historical typefaces. (See for example what the Digiset, the Linotron, or any other CRT-machine, which works along the lines of regular patterns, is making of historical types. Take a close look through a magnifying-glass; because the pattern is so small as to be almost invisible to the naked eye, we accept these ill-shaped results!)"

"...So we no longer have to teach finished letterforms, but instead we have to teach the rules of regular patterns; and we have to open up the fantastic world of pattern systems. This is the grammar to serve a language of new forms and shapes..."

"...almost every teaching method for handwriting starts with a determined pattern, and from the strict limitations of this basis, one has later to develop a personal style...we have to invert this system. We have first to find the basic pattern which is strictly personal for each individual, so as to explore the existing creativity of the child; personality in handwriting style can then start much earlier and will develop far more harmoniously..."

"...Different teaching systems exist today. Systems that use single, double, triple, or more lines along which to write; systems that start off beginners with a flexible pen, a flat pen or a pencil; systems that use pre-printed examples, which start with the single letter, or which start with certain letter-combinations; or the most advanced system, which starts with the drawing. But all these systems have one thing in common: the result is to be more or less the same script so as to provide a communication tool. This utility purpose is primary; self-expression is always secondary..."

Self-expression is co-primary...

"...In my opinion both purposes are equally important; neither should be given preference. Certainly not in this era of typewriters, dictaphones and other tools, which serve the same purposes of communication just as well or even better..."

"...Instead of trying to teach every individual child to write in the same style, with the underlying belief that this will later change automatically into a more personal style, we should help the child by the rules of the game and by the natural feeling for the basic patterns. For this we have to discover basic patterns from a study of the child's uncontrolled scribbling in its pre-writing period, and these will provide basic directions towards its natural feeling for rhythm.

Rhythmic scribbling exercises could serve to uncover natural basic patterns. The most important element in this pattern is the angle or the different angles of movements; other elements are widths and heights which can only be defined at a later stage. Having defined the principal pattern elements of each individual child, the actual teaching of writing can begin..."

"...The complete regular pattern can be used right away without the fear of disturbing the natural free movement because this pattern is itself a record of free muscle reflexes. For these earliest writing exercises, we should not teach basic symbols of the alphabet in a specific traditional form, but only basic form-characteristics. These basic form-characteristics should be shown in such a way that the child can interpret them in its own way. A moving picture could serve this purpose, or a series of slides could show the symbol in different existing forms. The idea is not to show a specific 'a,' etc..."

Wim Crowel is head of the Total Design Studio in Amsterdam.

Lettering and Society

By Nicolette Gray

L

ettering can and should be infinitely diverse

This was the theme of Nicolette Gray's presentation. Mrs. Gray focused on letterforms for display purposes. The thread of her comments weaves through the following excerpts of her text...

"...lettering is a means of communication and as such performs a vital social function. But...reading is a very private affair and the written word implies lack of contact...This written product is received by an individual, and the criterion of the success and value of any lettering is, in the final resort, its impact upon individuals. I propose therefore, to begin my inquiry on the side of the reader."

Here Mrs. Gray reflected on the impact of lettering in the life of different kinds of people in a variety of everyday situations. She feels that "...For most people lettering is not only omnipresent in everyday life, but takes a great variety of forms...people are normally involved in two quite different sorts of reading. One is private and voluntary; we choose whether to make notes or write letters, whether or not to read a book, what book and for how long. When we are tired of it we close the book and its contents are seen no more. But the other greater part of our daily reading is involuntary if not actually against our will. Even book jackets and record sleeves are displayed in shops, and

designed with this in mind. All this public lettering is thus a factor in social life in quite a different sense from ordinary reading and writing and it is a new factor. It has become part of the environment and its problems. It is lettering for these new and various uses, as opposed to the design of text typefaces for books and newspapers upon which I propose to concentrate here...The characters which we write or which we read in books are normally small black marks on white paper. Those which we see displayed in advertisements, in shops, on the streets, on the screen are made up of all sorts of sizes, mostly large, or very large; in all sorts of materials, plastic, metal, ceramic, fibreglass, etc., as well as paper; produced by many different sorts of processes; and in many cases, with the added dimensions of color, artificial illumination and movement...public and display lettering everywhere leaves much to be desired...one of the things to be done is to educate public authorities as well as those who commission, and those who read, so that they can discriminate between good and bad lettering. We need to show them what good lettering is like, and the ways in which it can enrich instead of defacing our surroundings."

How do you think about letters?...

"...We have all been shown what good lettering is like. We have only to look at the best Roman inscriptions to see the most beautiful possible letterforms...Everything depends on how you think about letters. If you think of them conceptually, as signs which are individualisations of an idea in the mind, which are beautiful in so far as this idea is clear and correct, and its realisation is skilled, then perhaps we need only to maintain this revival. This is a classical way of thinking, and it undoubtedly produced very beautiful and sensitive classical lettering on classical buildings. But we no longer build in the classical style, and one has only to look at the Roman letters produced in the forms of perspex boxes now to be seen in many streets, to realise that Romans are not readily adaptable to all uses and materials. The classical idea that each letter has one perfect form is one which was tied at the Renaissance to the stone-cut...monumental letter of the Romans. Perhaps if we detach it from this arbitrary connection it will still work today. It can surely be more logically applied to a sans-serif letter based on objective geometrical principles. The result is just one sort of letter applied to all purposes. Is this really what we want? To a certain extent, we have it already and can imagine the result. Surely it would not only become very monotonous but also unfunctional. Far from being more restful, one would be obliged to read everything, instead of being able to recognize the kind of product at a glance by its lettering style. The idea of a house-style, in itself restful and convenient, would disappear. In a station, how would directions be differentiated from advertisements? And why should the advertiser be deprived of this direct way of catching the eyes of indifferent readers? And most relevant of all to my mind, why should we deprive ourselves of the possibility of making our environment gayer and more lively?"

The letters as a visual sound...

A·TYP·I COPEN- HAGEN 1973

"...A monetary consideration of the analogy of the spoken word may be illuminating. In ordinary speech we seldom note the quality of a voice; we are more interested in whether what is said is audible and distinct. But we also recognize that words can be shouted to attract attention, or can blare at us and become a menace; or they can be spoken or sung with such art as to give a whole gamut of entertainment from the trivial to the sublime. The possibilities of the art of lettering are parallel. I see letters as a medium by which the designer transmits not just the meaning which the words spell out, but also his attitude to those words. This may be completely impersonal, as in a directional sign, when it should be as clear and simple as possible; or the designer may make his point with a simple visual transference—fat letters to spell the word 'fat'. He may wish to evoke various connotations in advertising scent or cigarettes; or the shape of the letters may be an opening into a world of fantasy as with the nineteenth century fairy story illustrators, or in a different way Saul Steinberg. Lettering may also be used to convey deep personal feeling, as by Rudolph Koch, or to give a sense of the sublime import of what is written, as by medieval artists copying the Gospels."

"If letters are thought of as a medium, their physical qualities regain importance. The whole thing—color, form, dimension—is important and integral and they can all equally be used to fulfill the purpose in hand..."

Quality—how to recognize it...

"...If letters are indefinite concepts, which are a medium for diverse purposes, how can we expect individuals or committees to discriminate between good and bad? And most important of all, how are we to train art students to master this medium? For many years, I have been trying to think out and check the criteria by which lettering should be judged. There are various definite factors; fitness for purpose, which includes legibility; fitness for the place and the material and process in question; competence of execution; judgment in details of design and spacing; sensitivity in delineation; feeling for individual letter character; originality. The relative importance of these factors varies with each particular job.... Sensitizing the student.... Finally we come to the vital question of the training of art students in letter-design. To what end should such a training be adapted? Surely to meet the requirements of present-day society; again the sort of usage I suggested earlier. For calligraphy in the sense of formal pen writing or illuminating, I see little place. Lettering as a personal means of expression is for the specialist; the sort of course which I envisage might lead to this, but it should be primarily directed to commercial uses—or rather possibilities—of lettering. It has been my argument that lettering can and should be infinitely diverse... All Students should know something about the principles and the history of sans-serif and roman letters, and be able to use them and to discriminate between good and bad designs, suitable and unsuitable usage. But beyond this, how are they to achieve versatility in this medium which is potentially so rich in scope and opportuni-

ty? If we expect invention and originality, how can such talent be trained and fostered? Current practice seems to consist in reviving designs from trendy decades of the recent past, which thought it had reintroduced a few good designs, seems a barren and defeatist method."

"There are two methods of approach by which the designer can expand his formal lettering vocabulary and find a training which will discipline and enlarge his native invention. One is the application of geometrical principles, the other is the study of the past."

"...I am not a revivalist; I do not believe that you should use Roman rustics today, any more than that we should build classical or Gothic buildings. I do however, think that no letter is obsolete which is legible, and that all forms are usable, provided that there is a good reason for their use. As I see the history of lettering, its pattern consists in a series of classical revivals, followed by periods of experiment and invention."

Even the great tangled Baroque letters, Pre-Carolingians, art nouveau forms, compressed sansserifs, eighth century Irish capitals or brick and tile Kufic lettering still has its place when appropriately fitted to the design problem involved.

"...Or again suppose the problem is linear, a neon sign or a line which grows on the TV Screen; the handwriting of the contemporary student does not easily work up into lively movement, but he can find delightful convolutions in late Roman cursive script and in the books of the early French writing masters. The lettering work of the past is like a great store where the designer can search for forms of letters, ideas, and inspiration—according to his problems and his taste."

In conclusion Mrs. Gray says...students must:

1. Learn to draw.
2. Analyse existing alphabets.
3. Think about design problems (including materials, purpose, and working).
4. Have a wide vocabulary of letterforms.

Nicolette Gray is a Professor at Central School of Art and Design, London—writing and letterform design.

The Interdependence of Technique and Typography

By Max Caflisch

The

interdependence of technique and typography is traced by Max Caflisch from the medieval scribes through today's reading machines.

In sum, he notes:

1. "Gutenberg brought us lettercasting, page make-up, and left and right justification."

2. "In the fifteenth and sixteenth centuries, the diagonal stress of the broad quill pen determined the shape of both gothic and roman types, especially in the lower-case."

3. "As early as the end of the seventeenth century, and particularly in the eighteenth century, punchcutters began to veer away from existing forms at much the same speed as calligraphers, made increasing use of pointed pens, and made sharpness and fine lines into their ideal."

4. "An important influence towards a departure from Renaissance typefaces was exerted by Louis XIV... outlines of the letters for the new typeface were laid down on a grid of forty-eight by forty-eight squares. However these carefully built-up outline drawings had to be transferred to copperplates as engravings, and then cut by hand upon punches by Grandjean... in so doing he departed to some extent from the originals... it, nevertheless, set the general pattern for typecasters of that time, and the principle of a stronger vertical stress."

5. "The development of calendered paper by Baskerville and Bodoni, and the invention of papier velin in France, made it possible to cut punches with still finer lines and to increase the contrast with vertical strokes. Rounded serifs were gradually abandoned and were replaced by fine horizontal terminals."

6. "Between 1800 and 1850 punchcutters excelled in virtuosity, competing against the onset of lithographic alphabets—some of them highly ornate. These new designs were admirable more for their technical brilliance than for their aesthetic excellence... Following the delicate classic forms of the eighteenth and early nineteenth centuries, attempts were made to alter the thickness and forms of main stems as well as serifs. This led to light and bold, narrow and wide, and partly decorated display faces of the early industrial age: Egyptian, Bold Roman, Clarendon and ultimately to every kind of sans-serif Grotesque."

Here Max Caflisch notes the influence on letterforms of such diverse inventions as Jacquard's punch card controlled loom, photography, Braille's abstract alphabet for the blind, the Morse Code, the Telephone and the wireless, the scanning tube and the CRT, transistors, lasers, and of course, hot metal composing machines. He continues this historical review noting the influence of filmsetting systems, OCRs, digitally produced alphabets and the requirement of reading machines. He concludes: "...Radical alterations to the traditional, basic forms of our alphabet are neither desirable nor possible. Newly invented letters, however ingenious, are not likely to become widely accepted. Let us remember what Stanley Morison wrote in his First Principles, 'A type which is to have anything like a present, let alone a future, will be neither very "different" nor very "jolly." The demand that we make of a typeface is not simplicity, but legibility. This legibility, along with familiar letterforms, must be preserved in the future, despite technical developments that may still arise.'"

"The automation of manufacture for high-speed setting is a task for the future; the creation of legible and aesthetically satisfying typefaces is the task of the type designer."

Max Caflisch is head of the Department of Arts and Crafts of Kunstgewerbeschule, Zurich. He is also a Professor.

Technical Training for Technicians and Typographers

By Adrian Frutiger

The norms,

there's a good reason for them.

That's Adrian Frutiger's position and here are some of the things he said to support it...

"...The strength with which memories are retained depends upon the strength of our feelings when they were formed, or upon the number of times they are repeated. The letters of our alphabet are part of the 'images' which are most deeply rooted within us... these images of sign form the fundamental elements of reading and writing..."

Who 'makes' typography today...

"...A very clear distinction is made today between two kinds of printed communication. The first consists of texts composed in small or medium sizes of type, produced by fast composing machines, in order to transmit knowledge, ideas and information. The types used are increasingly subject to strict rules, which result in widespread comprehension of the types. The second category comprises fancy types, whose shapes may assume every imaginable style, right to the very limits of legibility without upsetting the reader who is firmly set in his reading habits. Why is this so? Because fewer words are used, their range of meaning is limited, and because these texts—even when they are meant to convey a meaning—are viewed more like an illustration, and are seen rather than read, that is to say they do not fall into play patterns in our subconscious."

"...About ten years ago the first so-called electronic letters appeared. Readers were at first shocked by their deformed appearance, but their illogical and discordant excrecences. Nevertheless their use served to accomplish an act of liberation so far as traditional forms were concerned. The chain was broken; new forms of writing appeared, freed from the fetters of tradition, and this act cleared the stage for creativity; the results can be seen today in periodicals and posters. It is not easy to judge their quality... Yet one thing is essential: a person in charge of groups of graphic designers making typefaces now has to change his teaching programme, so as to take into account the psychological changes which have occurred."

Typography for continuous texts...

"It is necessary to stress the essential difference which exists between text types and display types, because in exactly the same way there are really two categories of type designers; it is hard for one and the same designer to work in both fields."

"...One criticism might be made here: type designers do not keep up fast enough with the

Type in Our Environment

By Armin Hofmann

A

After appropriate bows to the crucial role played by moveable type in the development of our culture, Armin Hofmann suggests that the alphabetical system may have outgrown its usefulness. He compares writing to speech. In writing one must learn to string together fragments to make words, phrases, ideas. This is becoming too awkward, too slow, too limiting...

"A brief comparison between the written word and our other traditional means of communication, namely speech, clearly establishes that the latter is in a better position to cope with the deterioration of meaning, form and practice. Due to its more flexible structure, it can adapt more speedily and is in general able to react more decisively to the challenges of our time. Speech is less formal, less determinate, less definite, less tied to technology than writing; it is not so firmly fixed in time and is a more highly articulated, efficient means of expression; it is more discriminating and controllable, it is more easily corrected than the written word..."

"Naturally it is not a question of spoken language serving as a pattern for written language, nor vice versa of written language serving as a pattern for speech. But if we compare both communication systems, we come across some interesting factors relating to quality, speed and differences in perceptual processes; and we pick up hints about the direction which future methods of communication might possibly take.

"Moveable letters secured a new freedom of movement from the time their material forms ceased to be restricted to wood, metal or synthetics. Far too little importance has been given to this fact, for otherwise we would have realised immediately that filmsetting dispenses with those functions which were the backbone of the original invention: individual parts are no longer interchanged, nor do they run only in one direction; they are no longer restricted to the previous limited range of sizes, no longer chained to type-carriers, no longer limited to specific dimensions..."

"The written word has moved closer to spoken language, to gesture and can now be compared more readily with representational images. Technical developments point to the possibility of disseminating messages that are more precise and more colorful.

"The alphabet is now less dependent upon any one system. It has reached a stage where it can be used in conjunction with other communication methods and systems. It can be used to assist in getting across complicated subject matter, it can assimilate complementary elements from systems alien to itself and

integrate them. The alphabet has become eager to co-operate, and is fully capable of assuming new co-ordinating roles. The media are beginning to overlap and combine and even to swallow each other up, so as to arise anew.

"The coming generation of designers will have to take on the task of constructing open-ended, superior communication systems in which type may have its part to play, but which will be quite unlike anything we know today."

Armin Hofmann is head of Graphic Design Department of the School of Design, Basel.

Education and Training in Letterforms

By Gunter Gerhard Lange

T

typographic education—for whom?...

"...Professional groups concerned with education in letterforms as part of vocational training schemes are: poster designers, manufacturers of signboards, graphic designers, advertising agents, typographers, book designers, engravers, stonemasons, teachers in the fields of type design, composition, and printing."

"These groups usually develop an interest in fundamental problems of letterforms while studying calligraphy and drawing. At present the emphasis is on classical inscriptions, calligraphy and historical examples of letterforms."

"Instruction in the field of type design is bound to have a subjective bias, since it is dependent on the teacher's personality. He chooses the examples which will provide his students with their standards of workmanship. Tuition is backward looking, at best conservative in content, and buoyed up by exercises in calligraphy and expressive writing. Occasional practice in alphabet design allows the students to study the difference between static and dynamic concepts of letterforms..."

"Today's students do not possess the patience required to work on page after page of calligraphic exercises. They totally reject the concept of lessons in writing as a form of disciplinary exercise..."

"...By now it should have become quite clear that education in letterforms is in need of radical reform. We must begin our inquiries into this subject with the question: How, and for what purpose?... The narrow view of education in letterforms as a question simply of calligraphic exercise must be abandoned... writing is not only the preserve of experts."

"...To ensure that knowledge imparted to students is up to date, a short compendium of the principal works of international importance in our field would be of value. A committee, responsible for compiling such a study should be set up under the auspices of A.T.Y.P.I."

Knowledge and awareness of type and letterforms for other professional groups...

"...If we wish to emphasize the importance of letterforms as our most significant means of communication... then other professional groups must be made acquainted with the many styles and varieties of letterforms already in existence... such as architects, industrial designers, communication experts, journalists, television technicians, specialists in the role of newspapers, publishers, booksellers, and librarians..."

"Letterforms must also be presented to the public in more attractive guise if they are to arouse greater interest..."

"The aim is to popularise letterforms amongst all age groups and social strata. To gain support for this view, it would be advisable to include a study of letterforms in the curricula of all introductory courses offered by schools whose main concerns are form and color."

Here Dr. Lange referred to the influence of Johannes Itten and noted that...

"The success of his educational theories was in no small measure due to the fact that he was prepared to adapt his theories in the light of practical experience."

Noting the shrinking job market for type designers Dr. Lange sees... "The main task of all these groups is at present the creation of subtle adaptations of existing types, in conformity with the requirements of particular composition techniques, mechanical systems, or raw materials. This is not a creative task..."

"Despite these limitations there are other possibilities. Anyone possessing a good grounding in the theory and practice of type design, coupled with skills in typography, photography or design will not lack employment. Hence the basic idea behind such a revised educational program should be to provide students with a creative model within the general framework of type design. Its aim would be to cultivate a sense of form, color and proportion in the individual student, which would bring about a general raising of standard of formal perception."

He suggests a basic course with the following subjects required...

"Precision drawing, study of contrasts, optical illusions, theory of colors, studies of materials and textures, introduction to manual graphic techniques, and principles of photography."

For courses in type design he would include...

"Practice in writing and drawing typefaces, bookhand typefaces, sanserifs, Modern serifs, Egyptian serifs, English copperplate writing styles, study of the form of earlier romans and italics, type widths—past and present, legibility, hand-cut types, phonetic typefaces, semantic characters, electronic reproduction and recording of type, modification of letterforms arising from reproeducational techniques, letterforms for headlines, non-representational uses of letterforms, letterforms in mobile advertising, letterforms in architecture and space, letterforms as educational aids, and significance of letterforms in the context of total design."

"These headings are merely intended as keywords and can be developed. They contain the basis of a training course for specialists in the field of type design. Investigations into legibility and psychological effects of letterforms should complement these courses. For the writing down of letterforms only serves to elucidate

development of new kinds of machines, and consulted too late in the day. Thus for example the 18-unit system seems to be set years ahead. Yet one knows—despite the fact that typography using the 18-unit system forms a good basis for quality—that tomorrow, for a limited investment, it will be possible to produce a typography which will have no limitations at all of units affecting the design. So it seems paradoxical that a virtue is being made of necessity, and that the shapes of letters which are limited by techniques in present use are fixed to form prototypes in the designer's subconscious (for example, types for composition are today cast on 18-units which correspond with the 'standard of reading' of a typesetting machine in widespread use). Those responsible for the results achieved are no longer only the type designers but also the filmsetter operators, who hold in their hands the possibility of debasing fundamental forms, of altering traditional spacing, of changing upright lines to a slope, and of playing around with the weight of the strokes."

Therefore it is a most important matter that the artistic training be given to the technicians who are in daily control of machines. A Stradivarius costing 100,000 dollars can make beautiful music on its own."

...training type designers...

...might say that hardly any problems arise in training type designers to make text type...

...training operators...

...the training of operators for filmsetting machines poses quite different and far more important problems. We might go back to the manufacturer and ask to what extent he is responsible for training the user of a filmsetter in numerous capacities. Or ought we to refer it to schools, with their limited and often outdated means, to make it their concern to derive quality in composition? Might not the training of a new method of composition be the responsibility (including with the question of quality) of both industrialists and educationalists?..."

...training automatic reading...

...automatic machines will be subservient to the user's needs, and tomorrow they will be able to produce not only the most beautiful alphabets, but also deforming them, but they will also be able to read all our handwriting.

...can recognize any letter I receive from a friend in any part of the world by his handwriting. Handwriting is an aspect of personality and an expression of character... when one considers automatic reading, the same question always comes up: how can a machine ever recognize the many different kinds of handwriting for such purposes as sorting mail? We can only assert that we see considerable progress in this field..."

...does not mean that a great deal more should not be said on the question of how to teach handwriting properly. But I would like to return to this topic to qualified specialists, and I would only wish to say that it no longer means to us the acquisition of a 'fine hand' but rather the bringing out of fundamental structures which are internationally applicable, and which should help different peoples throughout the world with different tongues to understand one another."

...Frutiger is a Type Designer, running his studio for typography and letterform design, together with his associate Bruno Pfaffli in Paris.

their distinctive features. Type designers of the old school have no place in our future; we ask a great deal more of contemporary type designers. It is in this spirit that education in letterforms ought to be reformed."

Dr. Gunter Gerhard Lange is Art Director, H. Berthold AG, Berlin.

The Rules of the Game

By FHK Henrion



It has become axiomatic of late to refer to design as a problem-solving activity, no matter whether it is industrial design, communication design, or any other kind of design and I believe whatever design we practice we must recognize the rules of the game within which we play.

These rules apply of course equally in the areas of designing display letters and alphabets. If we do equate design with problem-solving the proper sequence of action is:

1. State the objective to be achieved.
2. Analyse the situation.
3. Make a list of requirements and criteria.
4. Put the list of these requirements into a priority order and you define the rules of the game.

In spelling out these rules F.H.K. Henrion also noted that...

"...Rules of the game however determine the varying emphasis of these criteria in any particular case, the priority of each over the other and therefore by establishing them we are one step further towards understanding particular problems."

Mr. Henrion accepted Adrian Frutiger's thesis that letters of the alphabet are images well anchored in our memory and that there are two kinds of lettering: text for pure information and display lettering "which can be shown in all imaginable type variations and imaginative evolutions and deformations." His comments focused on the latter, which he recognizes can become "almost illegible without however impairing the process of reading." The virtue of the rules is not simply that they help state and solve problems but that in spite of their requirements and limitations they make many solutions possible. After showing some examples of different approaches to one problem he notes...

"...These are all examples of typical design problems where the aim to be achieved is very clearly stated, certain limitations imposed, but the ways and means to achieve these aims within these limitations are left completely free so that they can be, as we have shown here, greatly varied...Any design problem can be solved and the result measured by comparing a number of solutions as to its appropriateness."

THIS ARTICLE WAS SET IN FRIZ QUADRATA WITH SERIF GOTHIC

Logotypes—another story...

"The rule of the alphabet game is that twenty-six signs must all relate to each other in any combination. But with logotypes, consisting of three or four letters, these rules are changed as there are only three or four signs which have to relate to each other and no longer twenty-six. Through this change of the rules we can arrive at a different letterform—in fact a letterform which does not only belong to an existing alphabet as in the case of Mobil but a sequence of five letters, in this case of a known typeface; but through the very simple device of having blue letters with a red 'O' or black letters with an outline 'O' becomes a familiar and legally registerable word feature, i.e., logotype."

"In corporate design, in packaging, in initials for a well-known international company, the design of logotypes has become very important. In fact in many ways it has become more important than the design of symbols, because every symbol must have a word reference so that if you have a symbol you need a word in addition..."

Conclusion...

"These are just indications how letter design in logotypes and display lettering can enrich our environment on the lines indicated and advocated by Nicolette Gray. I can only very warmly endorse what she has said that the challenge is enormous and our environment capable of great improvements with the contributions of professional designers who can apply themselves to whatever problems they find; be it one of pure information or advertising, or of illuminated signs. Whatever we do, we either impoverish or enrich our environment, and we can only do a proper job if we are aware of the rules of the game, what the criteria are; if we set the appropriate criteria to establish the particular rules of the game we can achieve our objectives in the most imaginative and the most appropriate manner."

FHK Henrion is head of Henrion Design Associates, London.

Endings, beginnings and continuums ...All good things should come to a beginning. And so it was with the 16th International Congress of the A.TYP.I. When it closed in Copenhagen last August it gave birth to a Working Seminar to be held in November, 1974, in Basel, Switzerland. The theme will be "The Teaching of Letterforms, Signs, and Symbols." The organizational committee includes Aaron Burns, Nicolette Gray, André Gurtler (Chairman), Ernest Hoch, Alfred Hoffman, Walter Jungkind, Christian Mengelt, Niklaus Morgenthaler, Ralph Prins, Karl Schneider and Michael Twyman. For more details and up-to-date information please contact André Gurtler at Allgemeine Gewerbeschule School of Design, Vogelsangstrasse 15, CH-4000 Basel, Switzerland.

A-TYP-I

THE ASSOCIATION
TYPOGRAPHIQUE INTERNATIONALE

The Association Typographique Internationale, founded in 1957, owes its existence to the vision and energy of Charles Peignot, the President of A.TYP.I. from 1957 to 1967. Need for such an organization became obvious to him through his experience as a type-founder, machine manufacturer, artist, editor, film-maker and businessman. His skillful direction of the Association has gained universal respect for A.TYP.I.

The Association was founded with the conviction that the typographic arts cannot advance without proper protection for new type designs, and without efforts toward better typography.

It was realized that a matter of fundamental importance was to create first, a moral climate and next, legal conditions, in which new types could be designed to suit old and new typographical techniques. It was also realized that artists should be stimulated to create new type designs, and that the relationship between the manufacturers of type faces (in the form of printing type matrices or film alphabets) and the type designers could be improved. It was also accepted that to promote better typography was a challenging and important task.

Since its foundation, A.TYP.I. has attempted to obtain effective international protection for new type designs. Copying type designs is not a new problem, but in the past a type-founder who decided to copy another typefounder's design was put to considerable expense in equipping himself with the required founts of type, and could only complete them after months of work. Today, a new type design can be cheaply copied by photography, and can be ready for sale within a few days as film negatives or letter transfer sheets, in which form they are so light that they can be flown across the world to every country which does not restrict them by tariff.

If those concerned with the progress of the typographic arts do not give thought now to the full implications of the increasing use of film, future generations may condemn them for failing to face up to their responsibilities, and especially for failing to obtain effective international protection for new type designs. It is as if those concerned with the protection of musical works had failed to obtain adequate protection before the widespread use of gramophone records, radio, talking pictures, television, and tape recording.

The aims of the Association as contained in article II of the Statutes of the Association are as follows:

Its aim is to bring together, co-ordinate the ideas and give effect to the wishes of all those whose profession has to do with the art of typography, namely:

designers and typographers
type-founders and manufacturers of composing machines (for metal or film).

printing houses, and advertising firms, associations, and professional bodies (also any individuals, companies, groups or clubs interested in typography)

...who declare their intention of giving moral support to the aims of the Association, and who are ready to make a united effort to promote good typography, to extend a critical knowledge of the subject, and to uphold principles in respect of legal rights.

"To promote a procedure of arbitration for dealing with typographical matters.

"To ensure world-wide contact and cooperation between organizations and bodies with similar aims.

"To create an international center for documentary information on typographical matters.

"To set up for its members an information center to co-ordinate their activities, so as to avoid losses which might arise if one member works in ignorance of what is being done by others.

"To offer its services to members for the protection of their interests.

"To act as arbitrator in any dispute which might arise amongst its members, or to refer them to a third party outside the Association.

"Finally, to organize various activities, exhibitions, publications, films, conferences, etc., which might develop a critical knowledge of typography amongst the public."

One of the first actions of the Association was to establish a moral code as a guide to its members in recognizing rights in type designs.

THIS ARTICLE WAS SET IN AVANT GARDE BOOK WITH BOLD CONDENSED

MORAL CODE OF THE ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE

Whereas one of the aims of the Association Typographique Internationale as given in article I of the Statutes is

"To fight by all means in its power against unauthorized copying; and to insist on the observance of industrial property laws and copy legislation, and to uphold among its members the principles of professional ethics expressed in its moral code:"

Members of the Association Typographique Internationale agree to honour the following Moral Code, provided it does not conflict with National or International law.

(1) In accordance with the terms of the Vienna Agreement for the Protection of Type Faces and their International Deposit, members understand typefaces to mean sets of designs of:

(a) letters and alphabets as such with their accessories such as accents and punctuation marks

(b) numerals and other figurative signs such as conventional signs, symbols and scientific symbols

(c) ornaments such as borders, fleurons, vignettes

which are intended to provide means for copying texts by any graphic technique. The term "typefaces" does not include typefaces of a form dictated by purely technical requirements.

(2) Members consider it to be incompatible with their professional ethics to make a reproduction of another member's typeface, whether identical or slightly modified, irrespective of medium, technique, form or size used, unless the owner of the typeface has given his agreement on terms granting a license.

(3) If, after a minimum period of fifteen years the typeface first being offered for sale, the owner refuses to grant a licence, members may consider themselves free to manufacture a similar typeface, and to offer it for sale under another name, where the typeface is not protected by such means as trademark rights, industrial property rights, copyrights, laws against unfair competition, or private agreements.

(4) If the adaptation for contemporary use of a typeface entails a high degree of artistic skill and ingenuity, members of A.TYP.I. consider it as a new work, and will respect the design according to the law.

(5) Typographical layouts enjoy the same protection as typefaces.

Members understand that a typographical layout is an artistic creation made for a specific purpose.

(6) All typefaces and layouts will be considered as new upon their first appearance before a board of experts nominated by the Board of Directors of A.TYP.I. rules to the contrary.

(7) When licences are granted, members are recommended to specify precisely what rights are granted, and the purposes to which they may be applied. Provisions should cover possible alterations and additions to a typeface which a licence is granted.

(8) If a dispute arises between members of A.TYP.I. over the interpretation of the terms of this Moral Code, members ought not to resort to law but to try to settle the dispute between themselves. For this purpose an arbitration committee can be set up within A.TYP.I. Only if parties to a dispute do not agree before an arbitration committee shall a lawsuit be started.

The arbitration committee of A.TYP.I. is also competent to establish the fact that a copy has been made of a typeface by a non-member of A.TYP.I.

U&Ic is pleased to announce that it has just learned the result of The World Treaty on Intellectual Property: in June, 1973, in Vienna (as mentioned in the editorial of this issue of U&Ic) the United States Copyright Office is currently reviewing its position on the registration for copyright protection of typeface designs and letterforms. We understand that industry hearings may be held during the coming months in Washington. This may well be the most significant opportunity of this century for American artists engaged in the field of letterform design to achieve the same legal recognition and protection for their work that is granted today to composers, writers and other artists.

THIS ARTICLE WAS SET IN AVANT GARDE BOOK WITH BOLD CONDENSED

ROGER HANE, JANUARY 3, 1939—JUNE 17, 1974



It is with numb disbelief that we write these inadequate words to underline our frustration and outrage over the senseless wasting of Roger Hane.

The young boy who did this unconscionable thing is a miserable product of our times. He wielded the weapon, but the climate in which we live set the stage for the attack. So the kid has his bicycle and Roger Hane is dead.

Roger was quiet, thoughtful, unassuming. An illustrator of high artistry, respected by his peers as being among the very best. He was presently to receive the New York Artists Guild's "Artist of the Year" award in the field of media. It will be presented posthumously.

Ironically, his last piece of work was done for this newspaper—the letter "Q." He delivered it to us on the morning of the day his life was so callously ended. Each of the other twenty-five illustrators who contributed to the alphabet seen on these pages joins with the editors of U&lc in this small and anguished gesture which expresses the deep pain and bewilderment that this monstrous killing so bitterly evokes. Roger Hane will be much missed. He leaves a legacy of beautiful illustrations and the memory of a superior human being. A void that can never be filled.

U&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & # \$ % ' ! ? () []

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY THE INTERNATIONAL TYPEFACE CORPORATION, VOLUME ONE, NUMBER TWO, 1974

To Contributors: Our first issue of U&lc was a big success. But we have no intention of resting on our laurels. Like all newborn babies, we're having growing pains — and are glad of it. In this second issue we have tried to eliminate the negative and accentuate the positive, as should be evident in the reading. And we expect our third issue to take us another step further. Who knows? Maybe one day we'll become perfect.

U&lc is in business for good, a publication unique in the field of typography. A virtual communications revolution presenting vital ideas for a new world — an all-encompassing newspaper designed to reach the young of all ages. Though published in New York, U&lc doesn't want to limit its scope to a single area. There are lots of things we don't know and lots of things going on all over we don't know about.

In short, we need your help. Whether you're a designer or art director, a typographer or illustrator, a cartoonist or photographer, a writer or technician, a housewife, your help is needed. If you think you have something of interest that would add stature to the kind of editorial material U&lc is attempting to publish, we invite you to send it in to us. Our editorial board will take an appreciative look at it and, if it deserves to be published, we will publish it.

To Advertisers: U&lc is edited, designed, and published with tender



NEEDS YOU!

loving care and considerable financial investment. We feel that a graphics journal of this caliber is indispensable to the communication field. Already achieving the largest circulation of any publication in its field, U&lc is one-of-a-kind — reaching buyers, users, and specifiers of printing, typography, plates, film, paper, and related products and services. As well as blanketing key segments of the mushrooming international youth market, it is unique in its coverage of the rapidly growing "in-house" typesetting/printing operation and of the broad spectrum of hard-to-find prospective buyers of your products and/or services.

In just two issues we've come a

long way, but we've still got a long way to go. Perfection is our ultimate goal. But accomplishing this is a two-way street. We need support, editorial and financial. You can be good for us and we can be good for you. The advertising, as may be seen in this issue, has been encouraging. The interest, extraordinary. But we still need you. And, maybe, you need us.

History has a way of repeating itself in new ways to new generations and new markets. If you see a place for yourself in our future, please let us know and we'll get you the full information on rates and specifications. Write Aaron Burns, International Typeface Corporation, 216 East 45th Street, New York City 10017. Or, if you can't wait and must place an ad immediately, call U&lc collect at (212) 371-0699.

If you would like to start your own personal collection of colorful ITC specimen booklets, you can begin now by returning the order form printed below—accompanied by your check or money order. (No booklets will be sent unless the order is accompanied by your check or money order or by an official purchase order signed by an appropriate purchasing agent for your company. Personal purchase orders will not be accepted and invoices will not be sent to individuals who order booklets and ask to be billed separately.)

Each issue of U&Ic will introduce new ITC typefaces for use in text and display. Handsomely designed and colorful type specimen booklets will be prepared for each new typeface.

These booklets will be the foundation of your future library of ITC typefaces. Start your collection of them now.

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ITC TYPEFACE COLLECTION
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NEW YORK, NEW YORK 10017

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_____	Avant Garde Gothic75¢
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_____	Korinna*75¢
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a surprising number of new (and some old) faces have appeared on Mergenthaler V-I-P and Linofilm Systems some of them called Helvetica.

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Helvetica Light Italic
 Helvetica Roman
Helvetica Italic
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Helvetica Bold Roman No. 2
Helvetica Black Roman
Helvetica Black Italic
Helvetica Black Roman No. 2
 Helvetica Light Condensed Roman
Helvetica Light Condensed Italic
 Helvetica Condensed Roman
Helvetica Condensed Italic
Helvetica Bold Condensed Roman
Helvetica Bold Condensed Italic
Helvetica Black Condensed Roman
Helvetica Black Condensed Italic
 Helvetica Bold Outline
 Ηελωετιψα 'Ελληνικά
 Ηελωετιψα 'Ελληνικά Κυρτά
 Ηελωετιψα Μαύρα 'Ελληνικά
 Гелветика Русская
 Гелветика Полужирная Русская

Helvetica Compressed
Helvetica Extra Compressed
Helvetica Ultra Compressed

For a specimen **wall chart**

showing these faces and many more, developed by us, and licensed from others, the complete 18 unit library as set on V-I-P, contact Typographic Development, Mergenthaler Linotype Company, PO Box 82, Plainview, New York 11803; Tele: (516) 694-1300, ext. 213, 214 or 385.

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Avant Garde Gothic—Herb Lubalin, Tom Carnese; Friz Quadrata—Ernst Friz /VGC;
 Serif Gothic—Herb Lubalin, Antonio DeSpigna; Korinna—H. Berthold AG; Souvenir, Tiffany,
 Avant Garde Gothic Condensed—Ed Benguiat.

Avant Garde Gothic Ex Lt Roman
 Avant Garde Gothic Book Roman
 Avant Garde Gothic Med Rom
Avant Garde Gothic Demi-Bold
Avant Garde Gothic Bold Rom

Avant Garde Gothic Book Cond Roman
 Avant Garde Gothic Med Cond Roman
 Avant Garde Gothic Demi Cond Roman
Avant Garde Gothic Bold Cond Roman

Friz Quadrata Roman
Friz Quadrata Bold Roman

Korinna Roman
 Korinna Bold Roman
Korinna Extra Bold Roman
Korinna Heavy Roman

Serif Gothic Light Roman
 Serif Gothic Roman
 Serif Gothic Bold Roman
 Serif Gothic Extra Bold Roman
Serif Gothic Heavy Roman
Serif Gothic Black Roman

Souvenir Light Roman
Souvenir Light Italic
 Souvenir Medium Roman
Souvenir Medium Italic
Souvenir Demi-Bold Roman
Souvenir Demi-Bold Italic
Souvenir Bold Roman
Souvenir Bold Italic

Tiffany Light Roman
 Tiffany Medium Roman
Tiffany Demi Roman
Tiffany Heavy Roman

from Stempel through **Mergenthaler**

Aldus—Hermann Zapf; Bembo—Stanley Morison /the Monotype Corporation;
Candida—J. Erbar / Ludwig & Mayer; Futura—Paul Renner /Bauer; Sabon—Jan Tschichold;
Syntax—Hans Eduard Mayer; Iridium, Univers—Adrian Frutiger.

Aldus Roman

Aldus Italic

Bembo Roman

Bembo Italic

Bembo Bold Roman

Candida Roman

Candida Italic

Candida Bold Roman

Futura Light Roman

Futura Book Roman

Futura Heavy Roman

Futura Bold Roman

Iridium Roman

Iridium Italic

Iridium Bold Roman

Sabon Roman

Sabon Italic

Sabon Bold Roman

Syntax Roman

Syntax Italic

Syntax Bold Roman

Univers 45 Light Roman

Univers 46 Light Italic

Univers 55 Roman

Univers 56 Italic

Univers 65 Bold Roman

Univers 66 Bold Italic

Univers 75 Black Roman

Univers 76 Black Italic

Univers 47 Light Cond. Roman

Univers 57 Condensed Roman

Univers 58 Cond. Italic

Univers 67 Bold Cond. Rom.

and from **Mergenthaler**

Auriga, CRT Gothic, Olympian, Snell Roundhand—Matthew Carter; Aster—Francesco Simoncini;
Cloister—Morris Fuller Benton /ATF; Janson—Nicholas Kis; Orion—Hermann Zapf;
Pilgrim—Eric Gill.

Aster Roman

Aster Italic

Aster Bold Roman

Auriga Roman

Auriga Italic

Auriga Bold Roman

Clarendon Light Roman

Clarendon Roman

Clarendon Bold Roman

Cloister Roman

Cloister Italic

Cloister Bold Roman

CRT Gothic Light Roman

CRT Gothic Medium Roman

CRT Gothic Bold Roman

CRT Gothic Black Roman

Goudy Old Style Roman

Goudy Old Style Italic

Goudy Bold Roman

Goudy Extra Bold Roman

Janson Roman

Janson Italic

Olympian Roman

Olympian Italic

Olympian Bold Roman

Orion Roman

Orion Italic

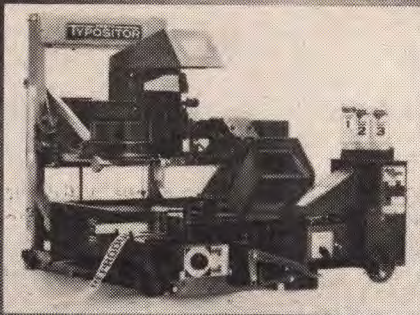
Pilgrim Roman

Pilgrim Italic

Snell Roundhand Script



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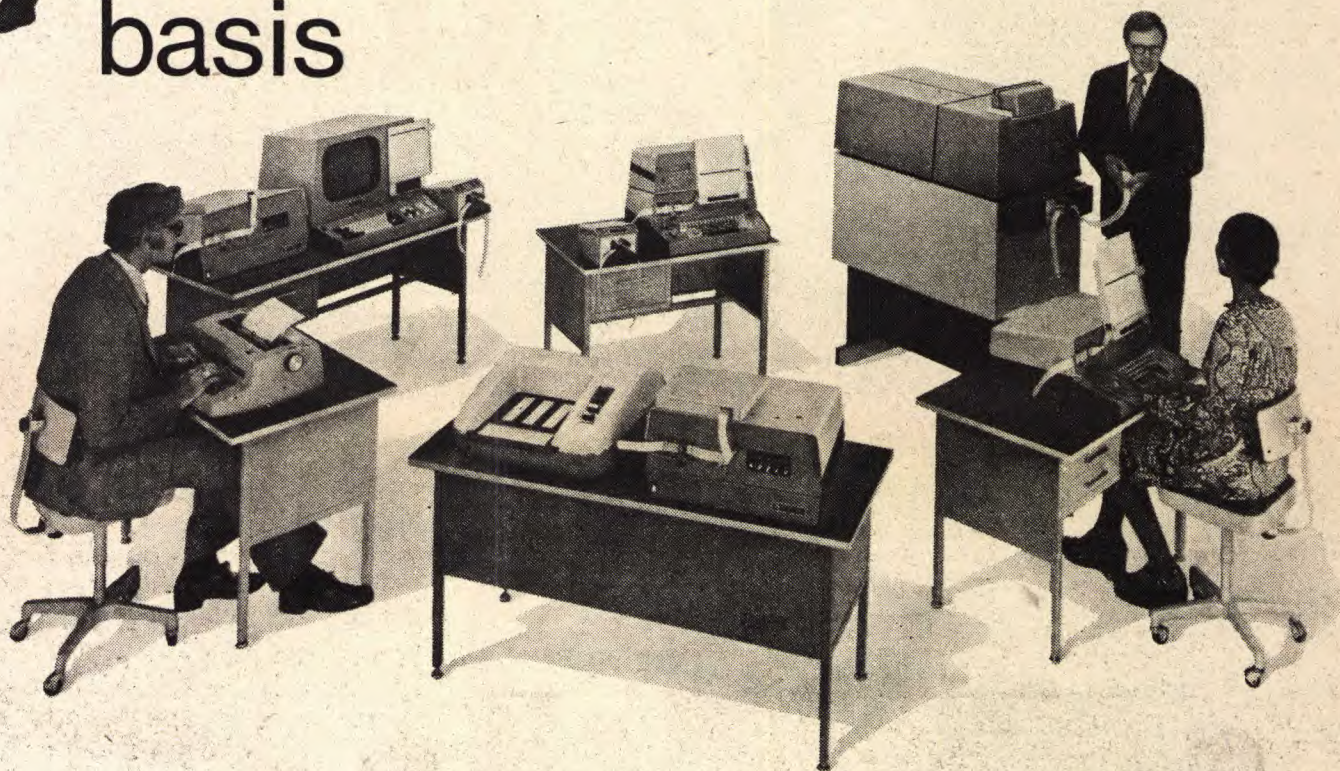
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 Company _____
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SPECTRUM

meeting
phototypesetting
needs
on a
systems
basis

from
simple
to
sophisticated



phototypesetting, to use an appropriate metaphor, has many faces. It can be elementary. It can be complex. And wherever along the spectrum your needs fall, VariTyper is ready to respond on a *total systems basis*.

No longer do you have to shop from supplier to supplier for key pieces of hardware, only to wind up having to solve the interface problems yourself.

VariTyper Qualified?

Yes, we're the phototypesetting superpower with all of these ingredients of total systems capability:

- We have long-time heritage in graphic arts, combining in-depth knowledge of typography and optics, with today's advanced electronic technology.
- We have a tradition as solvers of customer problems, not just sellers of machines.
- We have a broad array of advanced-design hardware to perform all key functions in modern phototypesetting.
- We have the largest local sales, training and service network in phototypesetting.
- We have the corporate resources and stability to assure you that we'll be around when you need us in the years ahead.

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At your invitation, we'll bring in our PTS® specialists, examine your operations, evaluate your present equipment, and then recommend the optimum phototypesetting system for your needs (with an eye to future growth). The analysis and proposal are free. All we expect is your sincere interest in optimizing your typesetting operations.

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No. The system we propose will take full advantage of your present hardware that is compatible with a modern phototypesetting system. It will be integrated into the proposed new system along with the most appropriate VariTyper equipment.

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Along with our unending R&D activity, today we offer a broad array of reliable, high-performance equipment for every facet of the phototypesetting function:

- Heart of our system is the new AM 748 Phototypesetter, with its built-in minicomputer and Storan®—the industry's most versatile and advanced software package. The 748 produces type in a range of 17 sizes from 5 to 72 pt., with any four text sizes and any four display sizes on line at one time.

- We have a full line—seven basic units—of the famous Electro/Set® keyboards. Ask any Electro/Set owner how great they are.
- Check out Electro/Set 450—the latest addition to the Electro/Set series—the industry's first low-cost, automated tape correction terminal.
- Meet Scan/Set®, a low-priced OCR system that uses an IBM Selectric typewriter to cut input costs and improve system flexibility.
- See Edit/Set®—our full screen video editing terminal will outperform any competitive model we've seen in complex editing functions.
- We've just announced Amtrol®—our AM-developed minicomputer—an integral part of our phototypesetting equipment including the 748, Edit/Set and the Scan/Set system.

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Spectrum is our name for our capability to employ all of our resources—experience, hardware, sales and application help, operator training, and back-up service—to put, and keep in place, an optimum PTS system for your operations.

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VariTyper PTS specialists are ready now to put the Spectrum concept to work for you. Call your local VariTyper office today. Or for a free copy of our Spectrum brochure, write VariTyper, 11 Mt. Pleasant Avenue, E. Hanover, N.J. 07936.

**Advancing the state
of the graphic art**



ADDRESSOGRAPH MULTIGRAPH

VARITYPER DIVISION



A concert violinist is just a fiddler if he isn't playing the right violin.

And an art director or designer may come off looking like an ordinary layout man if the type he buys is set on the wrong machine.

Fiddles have their place. For example, they're great for square dances. And a typesetting machine designed for newspapers or throwaway publications may be perfect for that purpose.

But when you're playing Carnegie Hall, you'd better find yourself a Strad. Here's *our* Stradivarius: AlphaSette, by Alphatype.

AlphaSette incorporates exclusive features that enable it to set type of unmatched precision and sharpness.

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available to you on short notice— in many cases, overnight! (And our fonts are priced low enough so that you needn't be reluctant to order the typefaces that interest you.)

When you consider quality typography, consider AlphaSette by Alphatype. Because when you're getting ready for your next concert, you don't want to fiddle with less than the best while Rome—or a client—burns.


P.S.: Drop us a note for complimentary brochures featuring some of our recent ITC typeface releases. We'll also put your name on our mailing list, so you'll be among the first to learn of future offerings from Alphatype.

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Avant Garde Extra Light 28 p

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 trefnadens, ordningens och ekonomiens upprätthållande
 och dock är det icke sällan som sorgliga erfarenheter göras
 på grund af det oförstånd med hvilket kaster, formbräden o
 regaler tillverkas och försäljas. Kaster som äro dåligt hopko

Avant Garde Book 18 p

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Avant Garde Demibold 18 p

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Korinna 24 p

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Serif Gothic Bold 24 p

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 mellan facken. Framstycket med rand bör vara
 af ett fastare träslag, såsom björk eller rödbok s
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 vid eventuellt behov aftvättas. Bottenmellanläg
 bör vara af godt tjockt papper, som icke upplö

ny Light 24 p

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TRÄUTENSILIERNA I ETT TR
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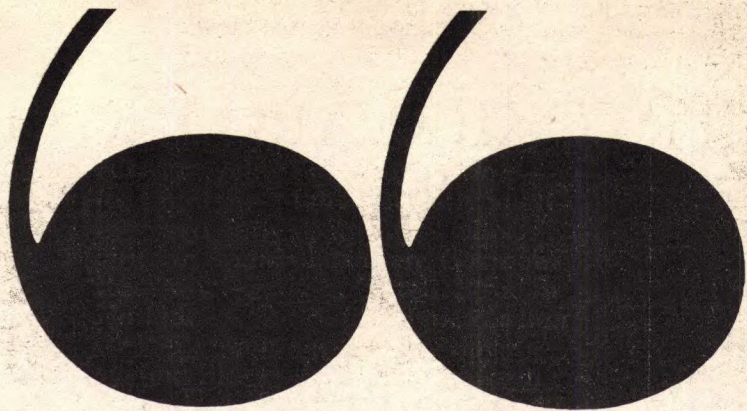
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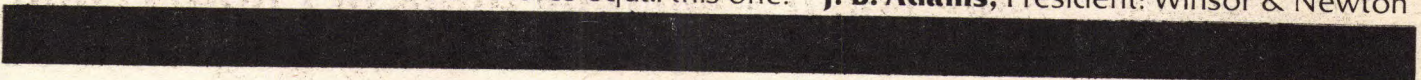
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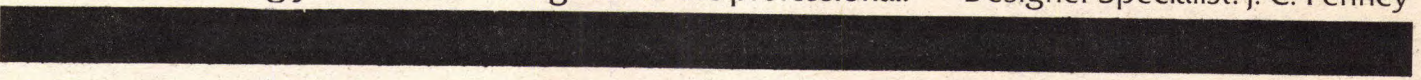
...All the supplies I need, it's worth the trip. **Paul Rand**, Graphic Designer



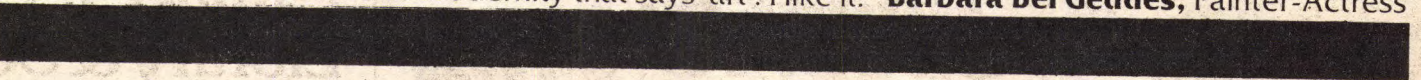
...As a manufacturer,
I've been all over the world. Few stores equal this one. **J. B. Adams**, President: Winsor & Newton



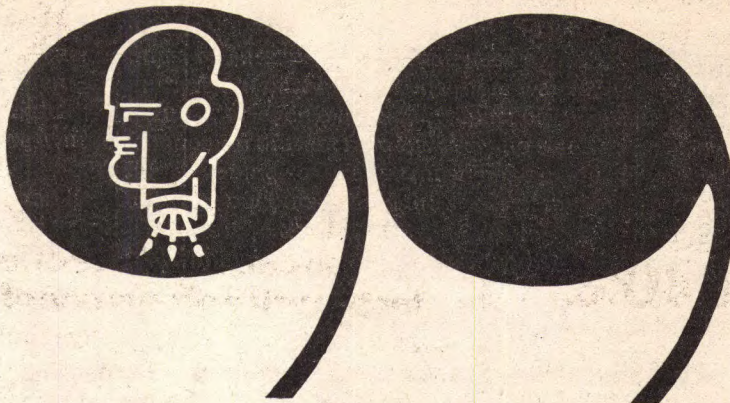
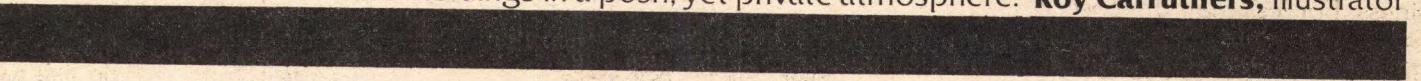
...Startlingly innovative—designed for the professional. **Linda Phillips**, Store Interior
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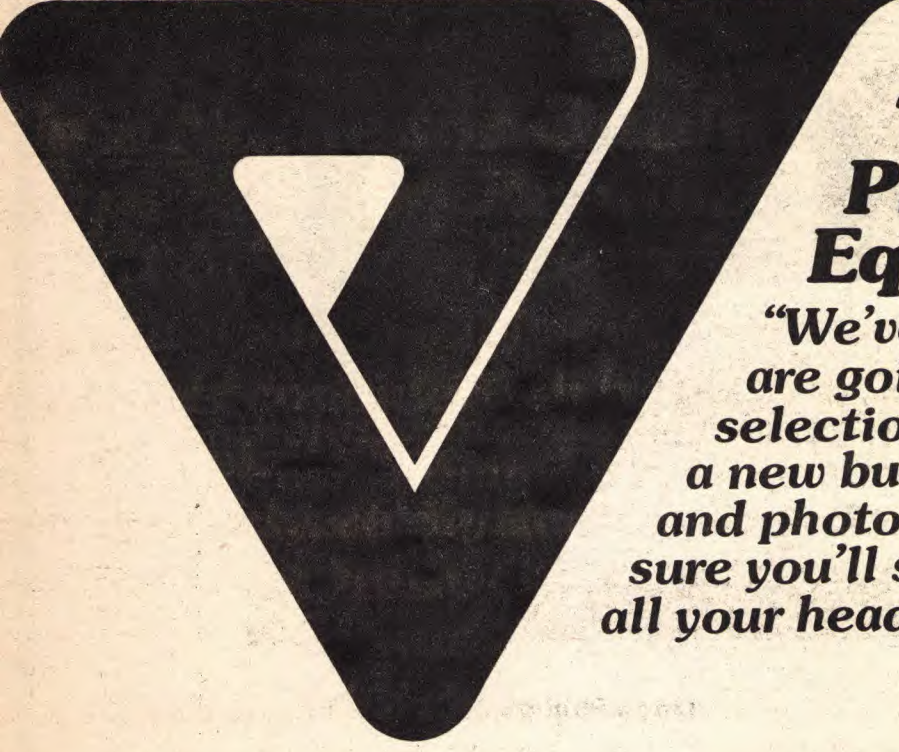
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in-no-vate (in'ə-vāt), **v.i.** [INNOVATED (-id), INNOVATING], [< L. innovatus, pp. of innovare, to renew; in-, in + novare, to alter, make new < novus, new], to introduce new methods, devices, etc.; make changes; bring in innovations. **v.t.** [Rare], to bring in as an innovation.

in-no-va-tion (in'ə-vā'shən), **n.** [LL. *innovatio*], 1. the act or process of innovating. 2. something newly introduced; new method, custom, device, etc.; change in the way of doing things. 3. The middle name of **TGI (TypoGraphic Innovations, Inc.)** located at 221 Park Avenue South, New York, N.Y. 10003; Phone: 777-3900.

in-no-va-tive (in'ə-vā'tiv), **adj.** causing, or characterized by, innovation. First name of Innovative Communications, Inc., of which TGI is a subsidiary.

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Korinna	Serif Gothic	Souvenir
Korinna	Serif-Gothic	Souvenir
Korinna	Serif Gothic	Souvenir
Korinna	Serif Gothic	Souvenir
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Helvetica ⁴⁵	Helvetica ⁸	Helvetica ⁹⁷
Helvetica ³	Helvetica ²⁸	Helvetica ⁹⁸
Helvetica ⁴³	Helvetica ⁴⁸	Helvetica ⁹⁹
Helvetica ⁴	Helvetica ⁹	Helvetica ⁷¹
Helvetica ⁴⁴	Helvetica ²⁹	Helvetica ⁸¹
Helvetica ⁴¹	Helvetica ⁴⁹	Helvetica ⁷²
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Helvetica ²⁶	Helvetica ³⁰	Helvetica ⁸⁷
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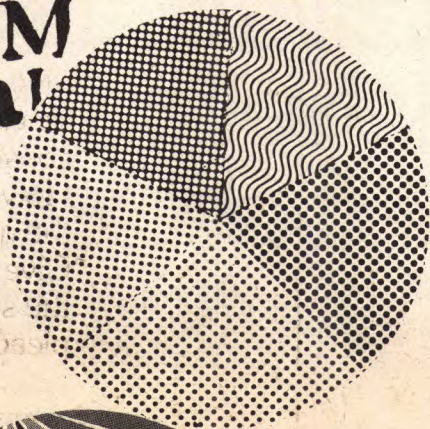
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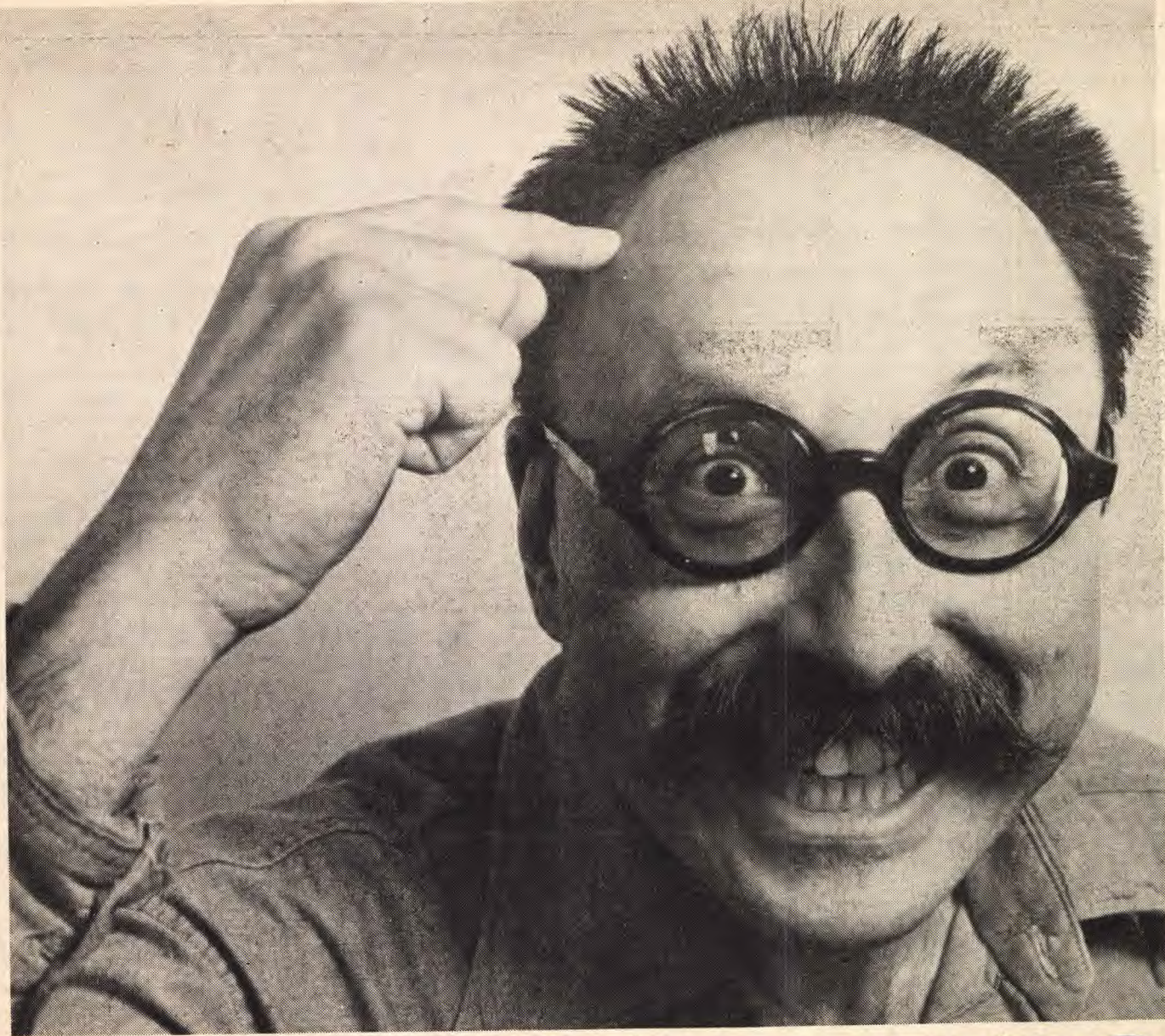
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CRAZY GINZBURG

Ralph Ginzburg, that brandied fruitcake of a publisher, is at it again.

First he devilishly exposed the intimate parts of Fanny Hill and Lady Chatterley to a blushing America while those erotic classics were still banned.

Then he bought himself a \$2-million lawsuit by daring to question Barry Goldwater's psychological fitness to finger the nuclear trigger when Goldwater was running for President in 1964.

Next, with his muckraking magazine *Fact*, he risked the wrath of the mighty by attacking Detroit (for building cars that were uncrashworthy; this was before Ralph Nader), drug manufacturers (for selling cyclamates which had been proven to cause circulatory damage), and the tobacco industry (for attempting to hide the tragic link between cigarettes and cancer; this was before the Surgeon-General's report).

Still on the rampage, he bristled a red flag in the face of prudes and bigots by running a photographic study of a nude interracial couple in his elegant quarterly *Eros* (this bit of lunacy won him quarterly graphic-art awards—and 8 months in prison).

In no way "rehabilitated," he turned to the field of consumerism and set it on its ear with his hugely successful, greed-gratifying newsletter *Moneysworth*, in which he published such bawdy, and useful, articles as "A Consumer's Guide to Prostitution."

Now at the peak of his madness, Ginzburg is about to come out with the wildest, most enticing, exasperating, you-can't-live-without-it publication of his career: *Avant-Garde Weekly*.

This dynamite weekly tabloid newspaper will completely demolish all preconceptions of what a weekly paper should be. It will be as irrepressible, ingenious, sensual—and thoroughly mad—as Ginzburg himself.

Drawing upon the talents of the most brilliant artists, writers, photographers, and journalists of our day (see list below), he

will produce a weekly of incredible power that prints high-compression news, pants-down profiles, mind-searing photographs, no-bull editorials, turn-'em-over-in-their-graves obituaries, system-beating consumer tips, last-laugh political cartoons, kiss-of-death reviews of cinema, books and theatre, hash-pipe fiction and poetry, and tear-it-out-and-frame-it illustrations. *Avant-Garde Weekly* is going to be one of those things you've got to see just to be able to say you've seen it.

Just look at this list of the kinds of far-out articles and features *Avant-Garde* will print:

Gerald Ford's Devotion to the Teachings of Mao Tse-Tung—Based on actual quotes.

The U.S.'s Plan to Grow Opium

Is Cancer Contagious?—Startling new facts.

Coming: Psychiatric Screening for Presidents

Bella Abzug's Crazy New \$2 Bill

Inflation-Proof Bonds: Another Bright Idea from George McGovern

Psychic Castration: Vasectomy's Aftermath

The Inevitability of Hydrogen as the World's Chief Fuel

A Day for a Lay—First publication of W.H. Auden's long-suppressed erotic masterpiece.

Kennedy vs. Nader: A Preview of the '76 Democratic Convention

Carly Simon, James Taylor, and Baby Sarah: A Family Album

The Book that Terrifies the CIA

"The Way We Were": Drawings by John Lennon—Of himself and Yoko Ono.

The Personal Political Convictions of Chancellor, Reasoner, and Cronkite

California's Coed Monastery

Uncle Sam at 200—42 notables (including Otto Preminger, Dr. Albert Sabin, Cleveland Amory, Paul Krassner, and Marshall McLuhan) offer suggestions for celebrating America's forthcoming bicentennial.

Golda Meir's Recipe for Gefilte Fish

Pot Bust—The discovery by Boston surgeons M.S. Aliapoulis and John Harmon that heavy use of marijuana may cause gynecomastia—development of female breasts in men.

Nixon's Freudian Slips—An hilarious collection.

The Zeppelin Will Rise Again—Fuel-wise, it is one of the most efficient conveyances ever devised.

High Public Office—A report on the shocking drinking habits of leading Congressmen. "Crime Doesn't Pay"—Clifford Irving's million-dollar debt is no hoax.

The Spirited New Sale of Ouija Boards

No-Fault Divorce

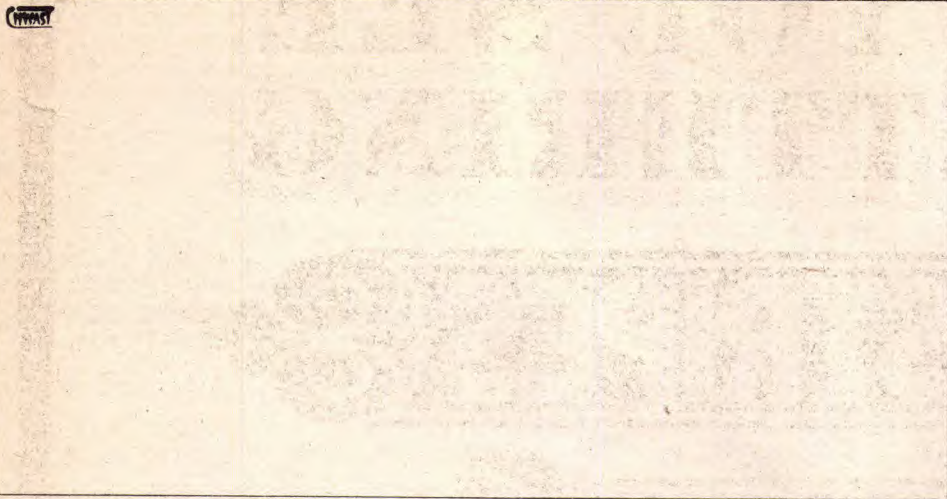
Pre-Mortem—28 celebrities (including Federico Fellini, Art Buchwald, Woody Allen, and Gore Vidal) write their own obituaries.

The 10,000-M.P.H. Train—The Rand Corporation has the whole thing figured out—except what to do if a cow gets on the track.

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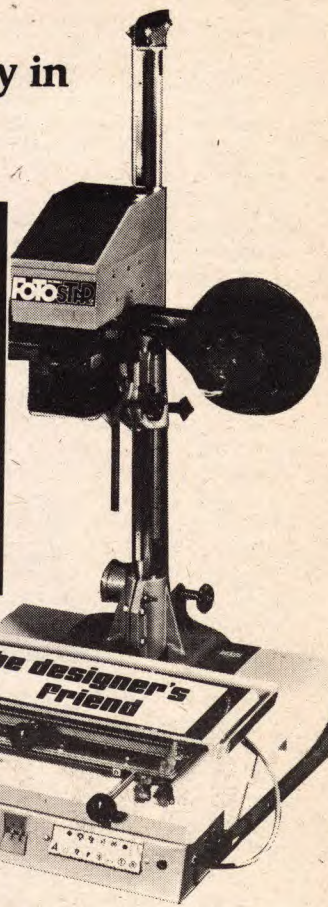
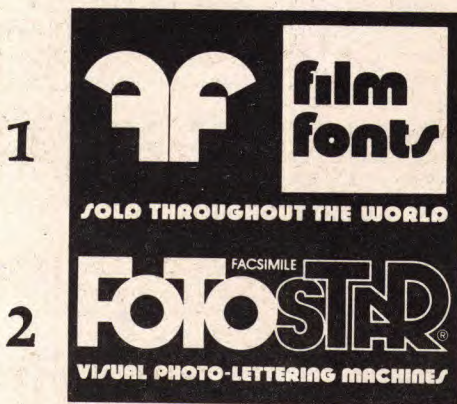
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 216 EAST 45th STREET
 NEW YORK, N.Y. 10017

Dear Sir:

Thanks a million for a copy of U&Gic. Information on the latest typographic design is just what the industry needed and exactly what I've been searching for. The journal should be a great success, it's brilliant.

Sincerely,
Joan Gundersan
 Crowell-Collier Educational Corporation

Gentlemen:

I have just finished reading your first edition of U&Gic, which I have borrowed from an associate. It is so stimulating that I can't wait for issue number two.

But I would like my very own copy. Please place our name on your mailing list, and good luck.

Sincerely,
Gilbert Goodman
 Goodman Studio

Sirs:

I've just seen your new publication U&Gic and sat down to scribble this note. As a type designer my reaction is one of great excitement (and envy). Please send me a copy of issue #1 for my own files and put my name on your mailing list for further issues. I thank you very much.

Sincerely,

Alan Gaites
 Graphic Design

With thanks for the very refreshing first issue of U&Gic and looking eagerly forward to following issues.

Yours truly,

Ray Spron
 Medical Editor,
 Upsala, Sweden

Dear Mr. Prentki,

Was struck blind and speechless by the wealth of info. in your Vol. 1, No. 1, Jan. '74 issue of U&Gic.

Congratulations are in order to all concerned!

Could you possibly place me on your mailing list?

Keep up the great work!

Sincerely,

Frank Elmiger, Designer
 Studio 7

Gentlemen:

Boy was I knocked out by your journal of the Graphic Arts newspaper. Golly, it's sure nice to get something interesting in the mail around here! The only thing is, since I'm only the second artist around here the art director gets all the good stuff then hogs it. Gee whiz! Please put my name on your mailing list for future issues, cause it sure would be neat to get my very own issue. Boy oh boy!

Oh, like everyone else I sure do like your souvenir typeface!

Your friend,

Russ Ball
 Toppino Golden Agency

Gentlemen,

Just a note to tell you how great your first issue of U&Gic is. It has to be about the finest publication since Avant Garde. I'm looking forward to all the previewed articles, which I'm sure are going to be of great service to our profession.

Thank you for including me on the mailing list.

Best regards,

Larry E. Miller
 The Graphic Revolution

Thanks, Herb Lubalin,

For U&Gic. I have just finished reading it, cover to cover, and it's all meat and potatoes. Tab format is great. Please don't rush into slick stock, etc. Editorial content in first issue was superb.

And, as for your own piece, if A/G is misused it's your own fault. There should have been a warning on the bottle Re: Overdosage of ligatures...and keeping out of the hands of children.

Stay well.

The Best!

Harry Volk Jr.

Dear ITC,

Many thanks for sending me the first issue of U&Gic. It is precisely what is needed in the field of lettering design and the associated fields. Until this, I never saw a more dignified and informative publication on the subject, we all know is being so abused.

Lettering design is the greatest, most demanding art—and is not recognized or understood—or respected. I fear some designer will have to cut off his ear and send it to Washington before the legal minds in our government will protect the designer. We are still in Van Gogh's time on that matter.

The best to Mr. Rondthaler, in his effort to seek justice for the designer and all people associated with the alphabet. He has already done more than any man, in the world of lettering, and we all wish him good health to continue.

Best of luck to ITC. I will certainly pay to receive each copy—if a subscription price is forthcoming.

And seeing the names of top gentlemen (who are personally known to me) as Mr. Benguiat, Mr. Kopec, Mr. Prentki, associated with U&Gic, I know the success of the excellent publication is assured.

Thanks again. And again good luck!!

Respectfully yours,

Murray Fuchs

P.S. (My best regards to everyone at Photo-Lettering.)

Dear Aaron:

That first issue of "U&Gic" is sensational. I'll contribute anything you want anytime you want.

Love,

George Lois
 Lois Holland Callaway Inc.

Dear Sirs:

Quite by accident I came across a copy of your new publication. I am quite impressed. The material and approach are very fine: I wish you continued success.

I especially agree with Ed Rondthaler in "Stop the Perpetrators" and I enjoyed the logical logos by Chas Slackman. Our paper is owned by the Register-Tribune; that logo is taped to our wall.

Your masthead gave no subscription information, so I assume yours is a free publication. If so, would you please put me on your mailing list at this address? If not, please send me information on rates.

Thank you.

Sincerely,

Jim Magdanz
 The Jackson Sun

Dear Aaron:

Although the subject is U&Gic which really means I should be writing to you at ITC, I've always communicated with you at TGC and don't want to take any chances of not reaching you.

I just pored (and in a sense lecherously pawed) over Volume One, Number One and am impressed, fascinated and excited, with goose bumps and all. A bit disappointed, too, because the copy I read was addressed to Crafon alright, but Att: Art Dir. Now there ain't no such animal at Crafon, but there's a Katz, which is me, and I sure want to be in on the next mailing.

Better yet, don't address it to me at Crafon (I'm betting that you'll include me in on the mailing list, you see) but send it to me at my home—961-A Heritage Village, Southbury, Conn. 06488.

Where I'll have more time to drool without such distractions as telephone calls from customers, suppliers, associates, employees and other unnecessary folk.

All I'm saying is the thing is great, the idea and ideas behind it marvelous, and I want to enjoy. OK with you?

Sincerely, cordially and congratulatorily,

Ed Katz

Crafon Graphic Company, Inc.

Mr. Edward Rondthaler, Chairman and Editorial Director

Mr. Aaron Burns, President and Editorial Director

Mr. Herb Lubalin, Executive Vice President and Editorial & Design Director

Mr. John Prentki, Secretary/Treasurer and Business & Advertising Manager

Mr. Bob Farber, Senior Vice President

Mr. Ed Benguiat, Vice President

Mr. Stephen Kopec, Vice President

Ms. Jo Yanow, Editorial Assistant

Ms. Ellen Shapiro, Art and Production Editor

And all the other guys at International Typeface Corporation

216 East 45th Street

New York, New York 10017

Dear All of the Above:

As a former newspaperman in the typical mold of cynicism, I am not given to writing letters to the editor.

As a designer in search of new and good ideas and information, I could not help writing you all (which is Southern for "all of you"), to thank you for the first issue of "U&Gic."

Kick my dog, beat my wife, accuse me of actually liking Coronet Bold. But please, please, don't take my name off the mailing list.

Thank you again.

Cordially yours,

C. Howard Hellams
 Hellams & Ulliman

Dear Sir,

A copy of your publication U&Gic passed into my hands a few days ago and I have not been able to let go.

The issue is a significant contribution to the typographic educational field. I am looking forward to future articles—hope you include my name on your mailing list.

Sincerely,

Paul Bowers

Design Option
 Advertising Design and Production
 Mohawk Valley Community College

THANKS!

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